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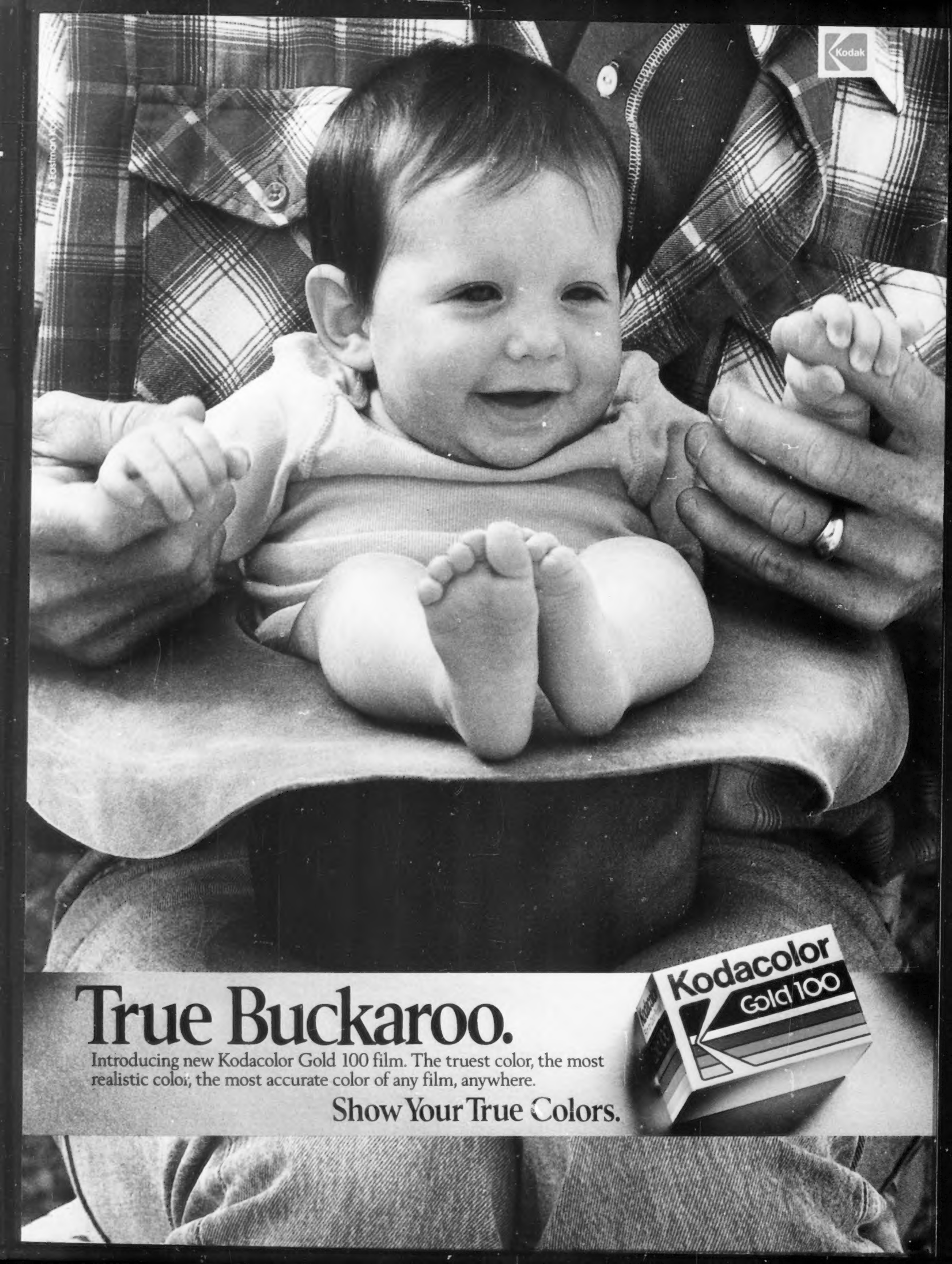

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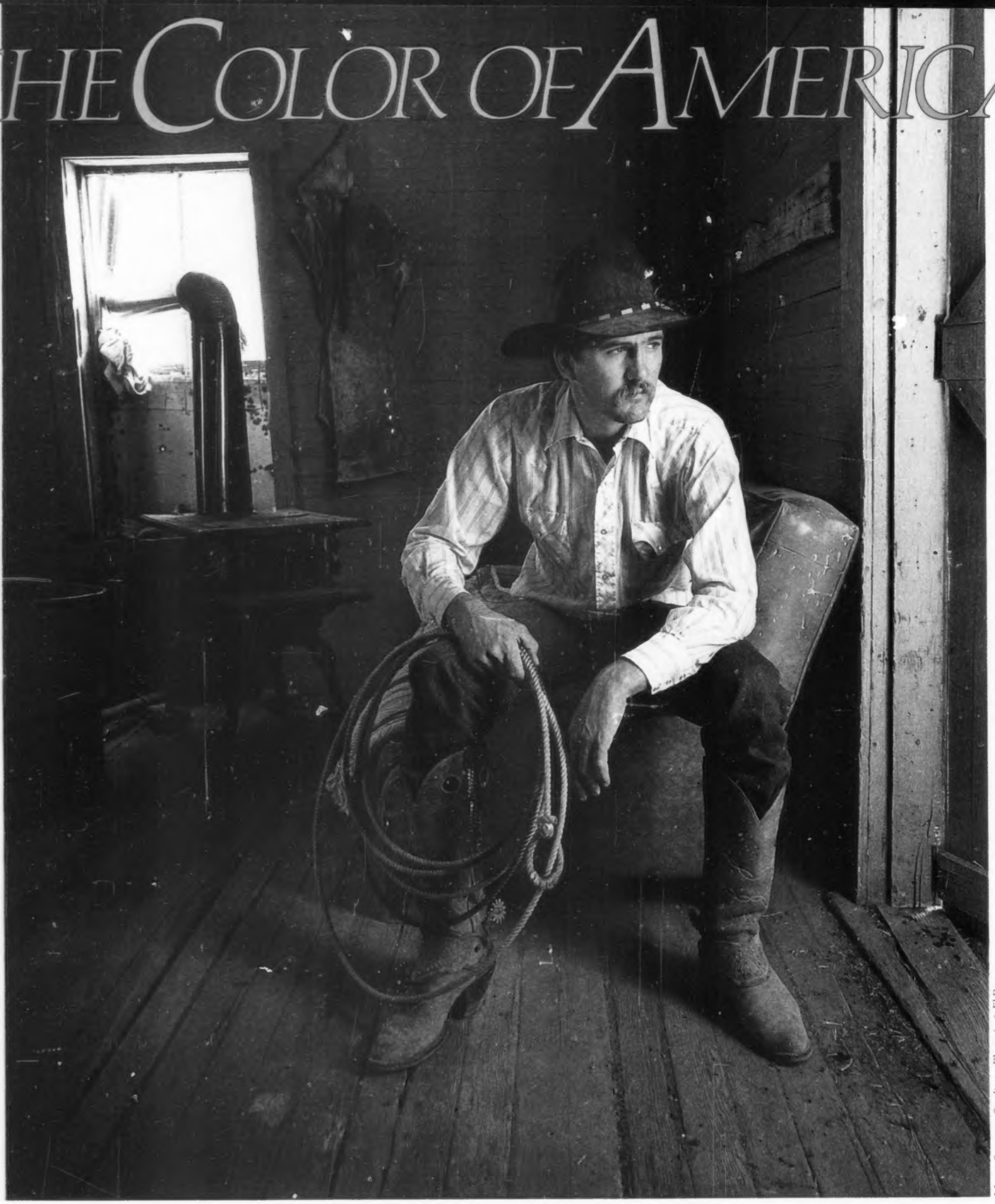

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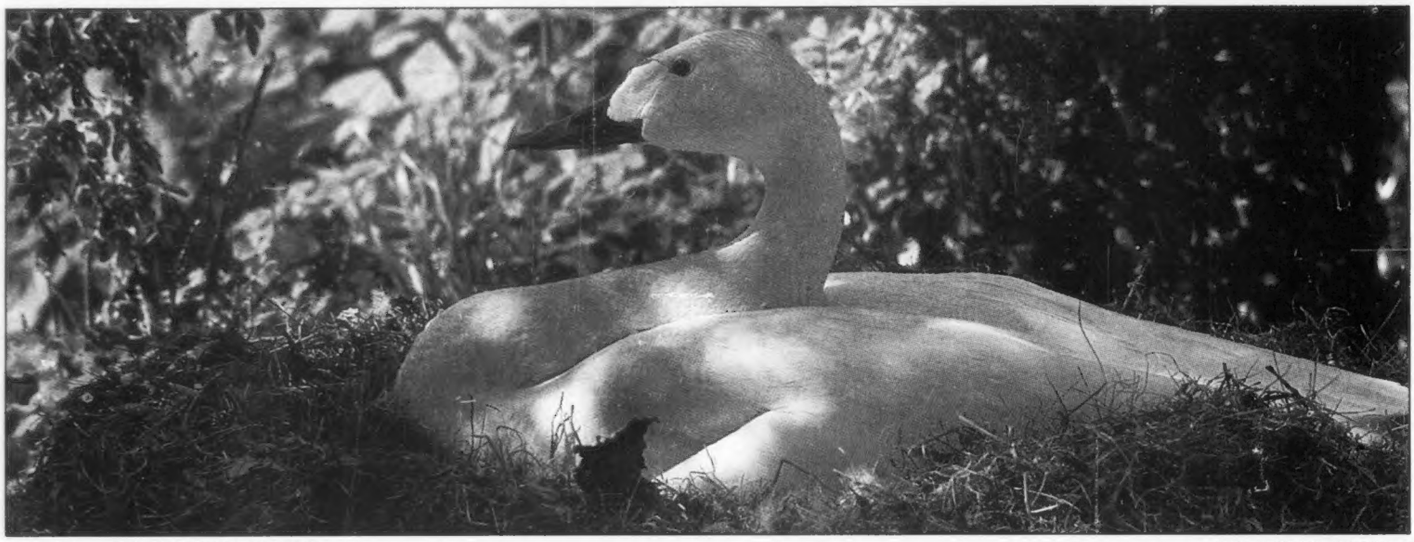

PAGE 36 BEWICK'S SWAN ON NEST

PHOTO BY ERWIN & PEGGY BAUER

24 California's Ski Paradise
by Seth Masia Lake Tahoe has it all

36 The Wyoming Waterfowl Park
by Erwin & Peggy Bauer A United Nations of ducks, geese, and swans

50 "Cabot Cove," California
by Wallace E. Smith TV intrigue on Mendocino coast

58 Bighorn Visit Boulder City
by Alan Stumpf

60 Our Tragic Last Wolf Chase
by Royce Q. Holland The night Old Trailer caught Old Lobo Wolf

64 That Golden Western Fever Is Catching
by Jane Beckman Prospecting today with pick, pan, and metal detector

80 Storefront Territorial
by Nora Burba and Paula Panich. Photographs by Terrence Moore
History and pageantry on the square in old Mesilla

THE WEST AT ITS BEST
18 Travel Notes
22 Food & Drink
45 Baubles & Bangles
46 Fancy Duds
69 Lost Trails
74 Western Art Notes
77 Western Books in Brief
84 Westerners
86 Western Lore

6 View from the West
8 Letters to the Editor
12 Western Lookout
48 Western Geology Illustrated
77 Coming Soon
88 Western Snapshots Yesterday

Cover photo by John Kelly
Courtesy Kirkwood Associates, Inc.

Advertising Departments
44 Photo Contest
56 Reader Service
70 Classified Ads
71 Quality Havens for Western Travelers

Cover Along the border between California and Nevada in the Lake Tahoe area, the terrain of the magnificent Sierra Nevada offers every type of skiing to every type of skier. After your kind of day in the snow, choose your kind of night entertainment, from the gaming tables on the South Shore and in Reno to a family atmosphere at a number of quiet resorts. Our ski piece will lure you to the slopes.

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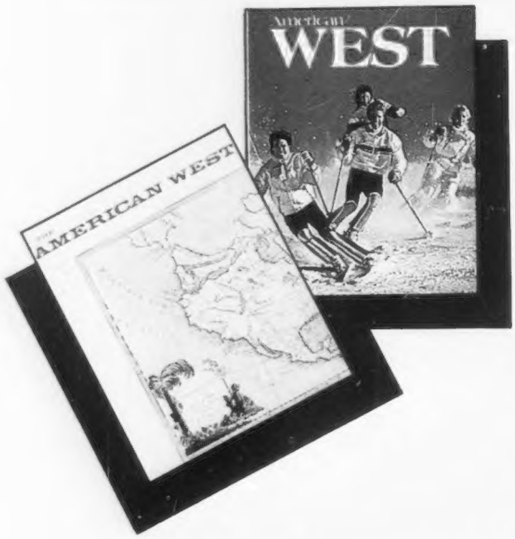
VIEW FROM THE WEST



AMERICAN WEST and its editor have just celebrated notable birthdays. The magazine has reached the ripe old age (for magazines, that is) of twenty-five. The editor is somewhat older than the magazine and avoiding specific numerical announcements. Suffice it to say that decade candles on the editor's birthday cake pretty well light up the dining room, while those on the magazine's cake inspire feelings of nostalgia for the good old days of youth.

In Volume I Number I of AMERICAN WEST, published in the winter of 1964, Ray A. Billington wrote the first "View from the West." Although in those days the column in this space did not have a title, Billington called his essay "a greeting and a challenge." The greeting and a challenge dedicated AMERICAN WEST to "the principle of supplying a wide audience with sound but readable accounts of the continent's most entrancing region."

Later, in the winter of 1967 when Wallace Stegner became the editor of AMERICAN WEST, he observed that "a heavy proportion of westerners do not live where they were born. Like other immigrants [he said], they have broken the link with their past." Acknowledging himself as a member of this group of westerners, Stegner continued:

> As one who grew up without history, who has had to find an orphan's place in someone else's tradition or do something about discovering and comprehending his own, I have the hope, perhaps an inflated one, that THE AMERICAN WEST can help a great many westerners, native and immigrant alike, locate themselves in place and time.

Eight years ago, on the occasion of our moving AMERICAN WEST from California to Arizona, I wrote that the West we know is a place where history lives. A place with a variety of ethnic foods that are still the common fare. A place where prospectors still practice their skill, a place where cowboys still ride into tight spots where four-wheeled machines can't go. In my own inflated fashion, I said that AMERICAN WEST intended to steal a page out of Henry Thoreau's *Writer's Journal* and "find out, not what was, but what is."

I see in rereading the last eight years of AMERICAN WEST that we have held true to our commitment — if not perfectly — to find out not what was but what is. And not only what is, but where it is and how the reader can best get there to see it and experience it for himself. Such were not always the aims of AMERICAN WEST.

In the beginning the magazine concentrated on history — it was started by a group of vigorous, enthusiastic Western historians. The early direction of AMERICAN WEST was laid out by Ray A. Billington and given substance in the first years by A. R. Mortenson and C. Gregory Crampton. The subject matter was Western history by and for historians, but with one eye kept on attracting the popular audience. The articles, from the beginning, were well illustrated, primarily in black and white.

Gradually, through a succession of editors, the focus changed. Photography — both modern and historical — became more prevalent. Black and white photography continued, along with illustrations, to dominate the graphics, but the use of color came in over time.

Historians and the Western History Association retained a dominant influence over the editorial content. Later, in a sixties and seventies evolution under Editors David E. Bower and Ed Holm, lavishly illustrated Western art articles in full color came more and more to control the appearance if not the editorial content of a magazine of classic design (history remained the focus). But even while each succeeding editor brought his own particular stamp to the magazine, like an old-fashioned bride, the magazine kept something from the past.

In reviewing twenty-five years of AMERICAN WEST magazines for this essay, this writer didn't encounter a single issue that lacked unique, exciting, and interesting articles. With the passage of each editor's themes, I felt a sense of ioss, a feeling that "the old AMERICAN WEST, as it was, should have survived . . . continued right alongside the new." But such is not the meaning of birthdays — not for magazines, not for people.

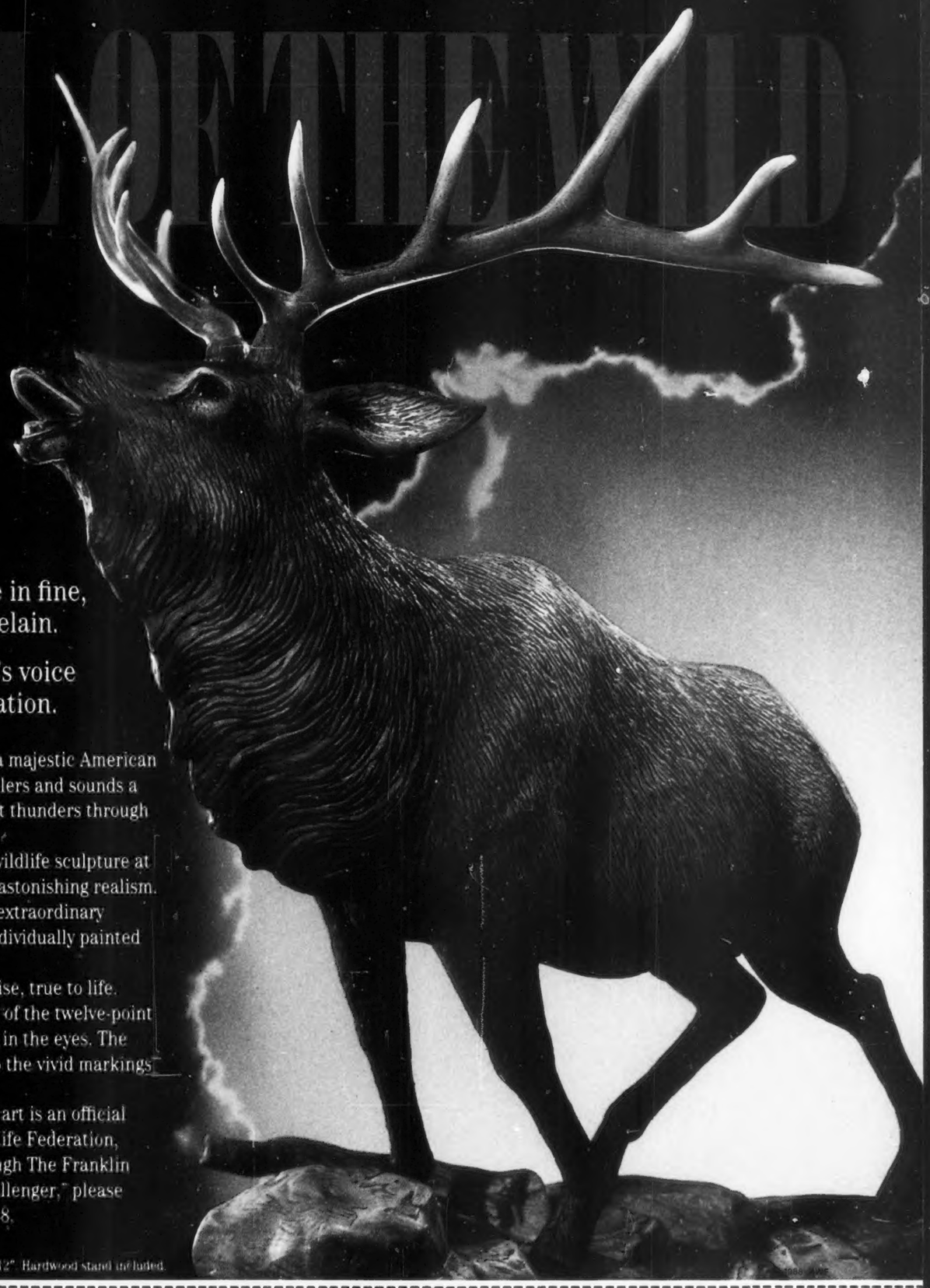
In the end I turned back to Stegner's essay. He'd managed to express an overriding purpose for AMERICAN WEST magazine that transcends the tenure of all its editors. In his opening essay in 1967, he touched a sensitive point for all thinking Westerners.

Stegner wrote that Westerners — even those who have been here for more than a generation — are all longing to locate themselves in place and time and take their places as "members of a society with a known tradition and a legitimate traditional pride."

If AMERICAN WEST could have a focus for the next twenty-five years, regardless of changes that succeeding editors' views might bring to the editorial moment, this editor can't find a better wish for the magazine or for Westerners than that. The good old days of youth are now: for the place, in historical terms; for the magazine, in its outlook; though not for the editor in terms of birthdays. Happy birthday, AMERICAN WEST.

Tom Pew

CALL OF THE WILD



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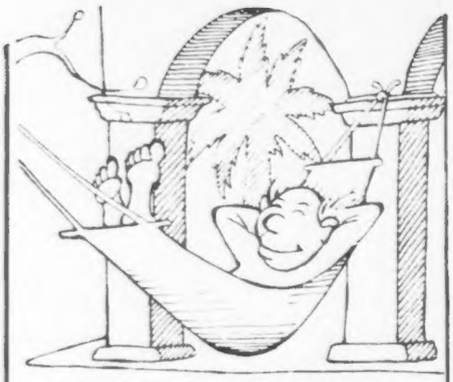

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LETTERS TO THE EDITOR

Kartchner Caverns

The discoverers and explorers of Kartchner Caverns (AMERICAN WEST, October 1988) have established a non-profit organization, Arizona Conservation Projects, Inc., to assist the State of Arizona to preserve the cave in pristine condition and to educate the public about caves and cave conservation. For further information, get in touch with Gary Tenen, ACPI, 1155 West Morningview, Tucson, Arizona 85704. Telephone 602/297-3215.

Randy Tufts
Tucson, Arizona

Mystery gadgets

Regarding photo at bottom right of page 12, your October 1988 issue. Suggestion: To rest the forward end of a rifle barrel for shooting from a prone position for greater accuracy for a long-range shot. Or for resting during a long tiresome time awaiting an enemy coming from a distance.

Hersch Goldsby
Camp Verde, Arizona

Tetons ice climb

I am an avid outdoors person and thoroughly enjoy all forms of backcountry activities. I am used to stories of marvelous feats of daring in climbing, especially, in ice climbing. But I am aghast whenever someone of apparent full knowledge and intelligence writes about how he willfully ignores (and habitually claims to do so) good, safe climbing practices. ("Run-Don't-Walk to Nearest Ice Climb," your issue, August 1988)

No one should be allowed to recommend such stupidity to others whose level of experience and ability are complete unknowns to him. It bothers me equally that a magazine publishes accounts of such irresponsible actions. In so doing, it glorifies the unsafe practices and recommends them to its readers.

Alan G. Baker
Rochester, New York

I'm absolutely "repelled" by the ignorance at AMERICAN WEST. When you have a specialty article, you need to be sure someone knowledgeable, who can spell, reviews the article. And when I have finished my critique from the lofty heights of my superiority, I know I can "rappel" down to the level of ordinary folks.

Is it the author, Mark Jenkins, who can't spell, or did one of your copyrighters (sic) try to make it right?

N. David Larky
Culver City, California

The author, who is a veteran climber and a writer and editor to boot, somehow slipped up on this one. But we can't blame him; we should have caught it. Everyone in Editorial here knows the difference between "repel" and "rappel." We are embarrassed, and we regret the error. — Editor

Louis L'Amour

I just had to write to express my appreciation and thanks to Frank Geyer for his most eloquent homage to my favorite author, Louis L'Amour. [Letters, October 1988] I think I can safely say he speaks for all of us who have traveled the trails with this wonderful Western author who has done so much to educate us about our early heritage.

I can only hope that there are some unpublished manuscripts lying around just waiting for publication. As Mr. Geyer states, we are forlorn in the knowledge that we cannot look forward to another book.

Zelda Multz
Brooklyn, New York

Photo contest

[Re AMERICAN WEST, June 1988, page 17, Second Prize in Photo Contest] I find this pic one of the most hurtful, horrible pictures I believe I have ever had the sad chance to see.

Whichever way you choose to look at it, this is not reining competition — this is sheer pain and terror for the poor horse — and you publish this trash and award prize money, too. May God have mercy on you, the stupid rider, and that poor, poor horse.

Joan Freedle
Upland, California

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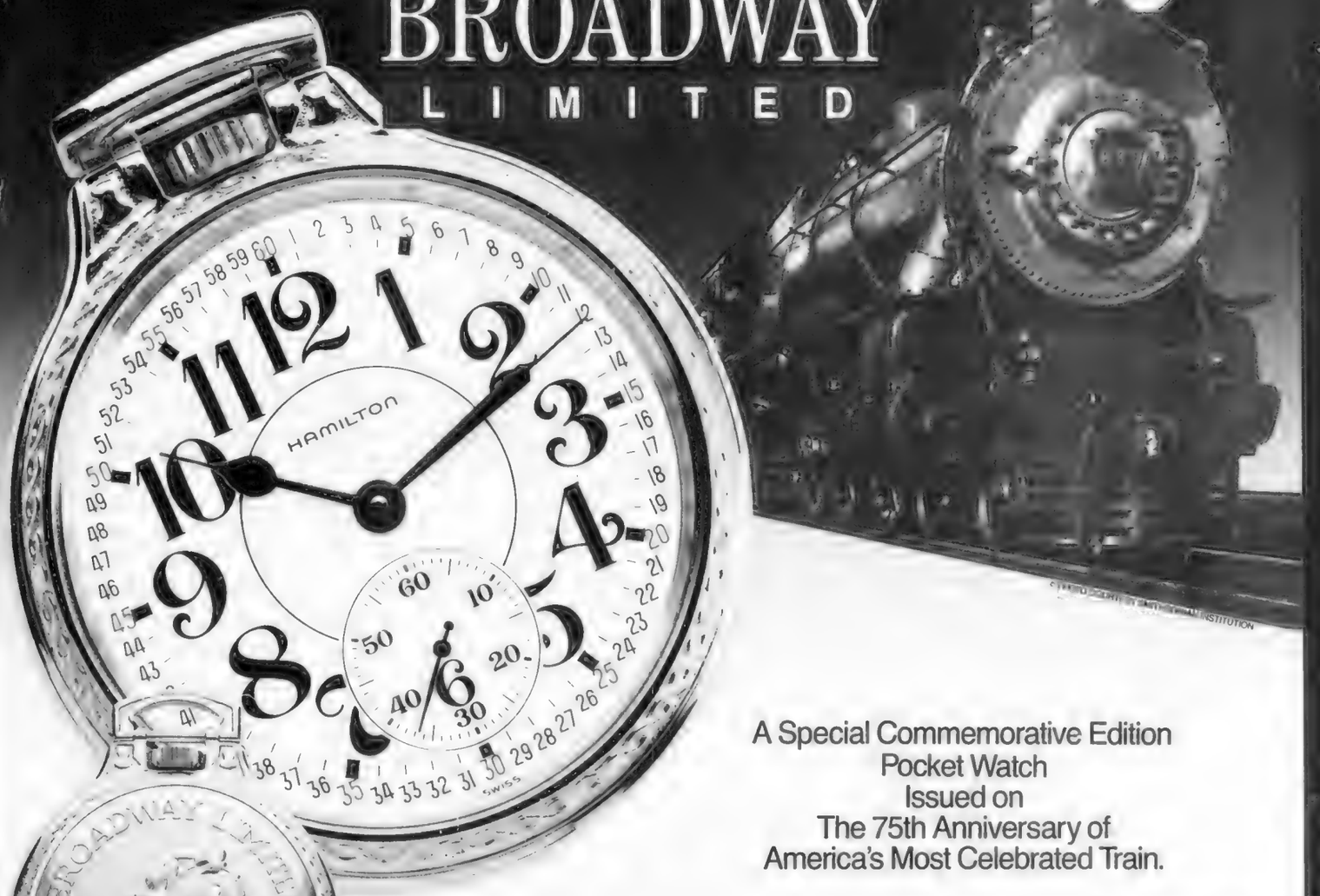

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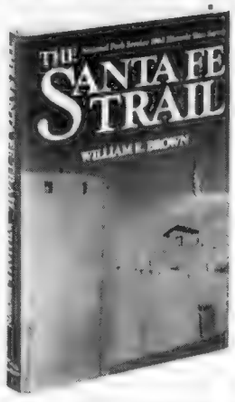

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1988 Drought Threatens Wildlife

Tourism in many Western states was down, campgrounds were closed because of the fear of fire, wildlife suffered, and hunting seasons were threatened — all because of the severe drought that struck the American West in 1988 when rainfall in some areas reached less than twenty-five percent of normal last spring and summer.

The U.S. Department of the Interior's Bureau of Land Management reports grave concerns about indirect and long-term consequences to wildlife communities caused by the sudden loss of water sources. In southern Oregon low water levels forced salmon to remain in larger rivers where spawning is less successful. Big game like deer, elk, and antelope were affected too: less forage likely led to a higher than normal mortality rate among their young. Rodent populations declined, causing hardship for birds of prey.

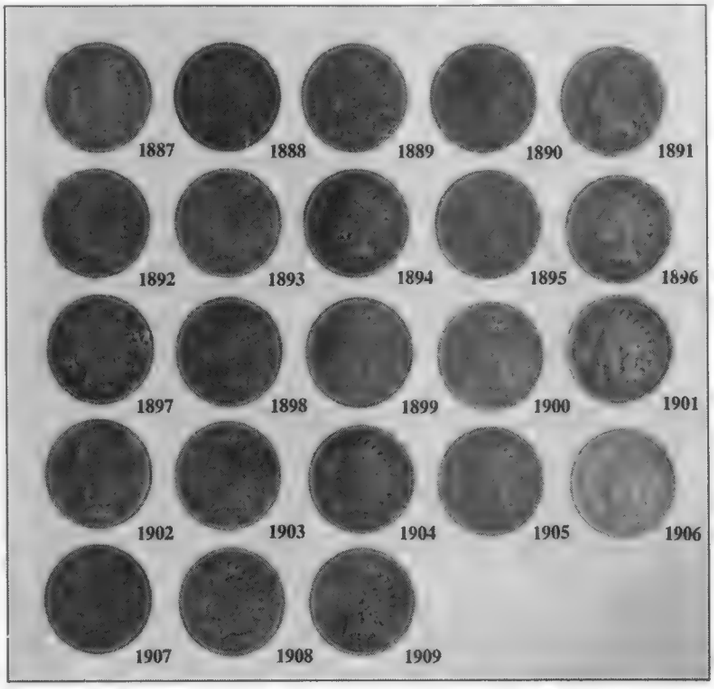
Hardest hit, however, were migratory birds that rely on wetland habitats for their very existence. In areas like northeastern Montana, the Dakotas, and neighboring southern Canada, nesting, breeding, and feeding areas all but disappeared, according to Bob Blohm of the U. S. Fish and Wildlife Service. Blohm says that the 1988 drought is a culmination of a series of dry years dating from about 1970, and the impact, he says, is quite severe. Spring breeding areas are affected by the loss of nesting cover, and the fall migration is affected by the loss of forage. Even if autumn and winter precipitation returns to normal, there will be no grasses to nurture.

States have responded to relieve some of the stress by restricting hunting of migratory birds. Seasons and shooting hours have been shortened, and bag limits cut back. The BLM has also tried to help by making stream improvements and by providing artificial water sources where practical. Chief BLM Biologist Dave Almand has suggested that campers and off-road vehicle users avoid waterholes and streams because nearby human activity might frighten off the thirstiest animals.

Colorado Mountain College in Leadville offers its students an intellectual and physical challenge with a program called Outdoor Semester in the Rockies. The concept of the curriculum is that months in the outdoors will teach young and old students confidence through a variety of wilderness and leadership lessons. Instructors combine outdoor skills with academic credentials to teach mountaineering, rock and ice climbing, skiing, and desert survival, as well as liberal arts and the sciences. (Science courses emphasize mountain, desert, and marine ecologies.) Courses are taught in the Rocky Mountains, the Indian country of the Four Corners area, and in the deserts of Baja California, Mexico, during the autumn semester. Plan ahead. Enrollment is limited to a class of twenty-two students, who must meet the regular entrance requirements for Colorado Mountain College. Tuition is $555 for Coloradans and $1760 for out of state students. Financial help is available. Write Colorado Mountain College, Leadville, Colorado 80461.

International Christmas. Three dozen Christmas trees representing cultures from around the world will be on display at the Valley National Bank Center Concourse in downtown Phoenix, Arizona, December 4–30. The living pines will be decorated with ornaments — many of them handmade — traditional to each nationality. Phoenix organizers hope to impress visitors with the multicultural heritage of the "Valley of the Sun." Complementing the display will be midday concerts and a free booklet of collected Christmas stories from varied ethnic groups.

New light on the Anasazi. New physical evidence unearthed by archaeologist Keith Kintigh of Arizona State University supports recent theories that the complex social organization of the Anasazi did not disappear when the Indians began leaving New Mexico's Chaco Canyon in the twelfth century. Kintigh and a field crew spent five weeks last summer excavating an Anasazi ruin west of Zuni, New Mexico, known as the Hinkson Site that contains some 500 rooms. The size of the community is roughly ten times that of previously known post-Chaco sites, according



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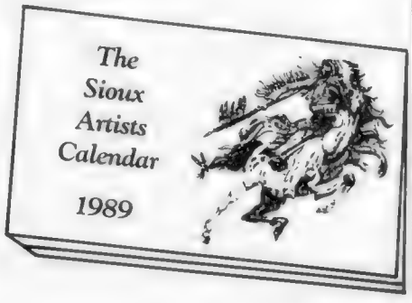

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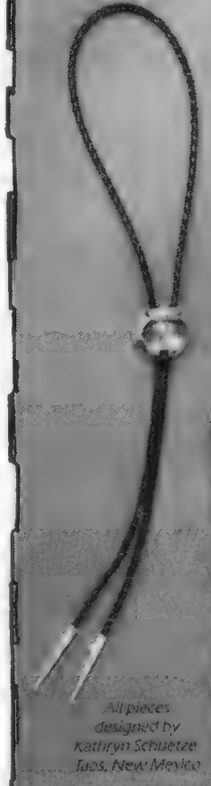

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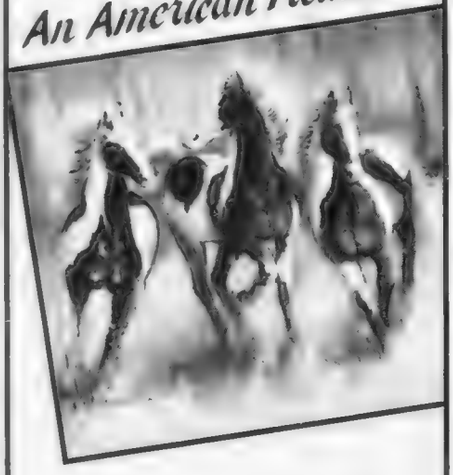

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to Kintigh, probably meaning that Anasazi culture remained intact until about 1275 A.D. Data supporting Kintigh's contention include the size of the village, public architecture like multistoried "great houses," huge kivas, and a public plaza, as well as ceramic artifacts dating from approximately 1175 to 1275 that are clearly Anasazi.

John P. Wilson's favorite hobby is buying architectural antiques and reselling them. Last August he brought to Los Angeles some 500 pieces, ranging from entire paneled rooms, stained glass windows, and complete English pubs to the Erie 400, a private railroad car built for J. Pierpont Morgan, Jr., to be auctioned off. Billed as the "world's largest antique auction," it attracted almost 3,000 buyers. The three-day happening netted over $7 million, with the most spirited bidding for the private car, which went to a Florida businessman for $475,000. The eighty-five-foot-long Pullman, which was delivered to Morgan in 1925, contains four sleeping compartments, dining room, kitchen, and observation room. Wilson is known for his extravaganzas that always take on a circuslike atmosphere and draw large crowds of theme-park developers, restaurateurs, and entrepreneurs who want to take home the whole pub, not just a souvenir glass.

THE ERIE 400 COURTESY JOHN P. WILSON PRESENTS

The Colorado Historical Society will soon open the first comprehensive exhibit on the history of skiing in the state. Artifacts on display will include skis and poles dating from the earliest use by miners to the present, ski clothing, an original gondola from Vail, and photos and documents related to the Tenth

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Mountain Division, which trained at Camp Hale near Leadville during World War II. The exhibit will be open December 5 and will run through September 15, 1989, at the Colorado History Museum in Denver.

George Armstrong Custer. Butterfield & Butterfield, San Francisco auctioneers, announced as this issue of AMERICAN WEST was going to print that Custer memorabilia from the collection of Stella and Don Foote of Billings, Montana, will go on the auction block November 9. The company will offer one of Custer's McClellan saddles, his silk neckerchief, personal letters, photographs, and battlefield mementos, among other items. Also on sale from the Foote collection are an 1877 stagecoach, and artifacts associated with Calamity Jane, including an engraved Smith & Wesson pistol. Another highlight is a sixteen-foot-long oil painting by J. K. Ralston called *After the Battle*, which depicts the aftermath of Custer's last stand.

Earliest community centers in Nebraska were opera houses, small, often second-story halls over storefronts where folk gathered to watch neighbors put on a show, hear a lecture, or thrill to real theater performed by traveling troupes. Today most are gone or long since abandoned as a meeting place. Nebraska state historical preservation specialists want to make sure they are not forgotten, though, and recently completed an unusual statewide survey of the buildings. Twenty-five have been nominated to the National Register of Historic Places as representative of one cultural aspect of Nebraska's past.

Jim Court of the Custer Battlefield Preservation Committee reports progress in acquiring privately owned land between the hill where Lt. Col. George Armstrong Custer and his men died and the Reno-Benteen battle site. Both sites are part of the Custer Battlefield National Monument. The nonprofit group wants to protect intervening property from development and to keep the prairie as it was in 1876 when Custer and his men rode across it to do battle with the Sioux. Through private donations, the preservationists have bought over 1,000 acres in the most significant battle areas. When enough land has been assembled, it will be donated to the National Park Service. NPS is then expected to put in interpretive exhibits and trails. Tax-deductible donations may be sent to the Custer Battlefield Preservation Committee at P.O. Box 7, Hardin, Montana 59034.

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TRAVEL NOTES

SEA OF CORTEZ

PHOTO BY A. TRACY ROW

Sea of Cortez. It's time to start planning spring outings, and one of the best is a photographic journey to the Gulf of California. Joseph Van Os Nature Tours will lead a small group to the gulf from April 29 to May 7, 1989, to capture on film the incredibly diverse plant, animal, and marine life of the region. It's not a pet-the-whales trip. Rather it is a serious photographic endeavor. Starting at San Diego, the group (a maximum of eighteen guests with two leaders) flies to Loreto, Mexico, where they board the motor vessel *Don Jose* for a week on the gulf. Fees for the voyage — between $1995 and $2495, depending on the number of guests — include all meals and lodging. Charges must be paid twelve weeks in advance. Write Joseph Van Os Nature Tours, P.O. Box 655, Vashon Island, Washington 98070, or call (206) 463-5383.

Epicurean excursion on Iowa rails. The Star Clipper, based in Waterloo, Iowa, is a railroad a little out of the ordinary. Its purpose is not transportation; it's gastronomical. Running through the Cedar River Valley, the three-car train (a kitchen car hooked up between two refurbished 1950s-era dining coaches) caters gourmet meals to as many as 144 diners on a three-and-a-half-hour round trip. The trainmen and dining-car staff pride themselves on elegant cuisine, impeccable service, and a pleasant ride. Cost for the excursion is $39.50 per person. Write to Trains Unlimited, P.O. Box 1917, Waterloo, Iowa 50704 for information or reservations.

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Advance Reservations, a Park City, Utah, tour operator specializes in all inclusive winter ski packages. Starting at $486 per person, you can book a vacation at any one of twenty-three Rocky Mountain ski resorts in the U.S. or Canada for downhill or cross-country skiing. The package includes a week's lodging, six day's skiing, ground transportation, and round-trip airfare from all major U.S. cities. Write Advance Reservations, P.O. Box 1179, Park City, Utah 84060 or call (800) 453-4565.

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Swamp tours. Alligators, snakes, frogs, and white-tailed deer are some of the wild attractions you'll see on a guided tour of the tropical wetlands at Jean Lafitte National Park and Preserve, thirty minutes southwest of New Orleans, Louisiana. New Orleans Tours and Convention Services — which conducts numerous excursions in the area, including plantation and Mississippi River trips — offers the swamp tour. Motor coaches take guests to the park, where they are met by a ranger who takes them on an interpretive half-mile walk through the wetlands, followed by a visit to the park museum, which features a film on the swamp's natural history and exhibits on the pioneer human settlers. The cost is $20 per person. Write New Orleans Tours, 7801 Edinburgh, New Orleans, Louisiana 70125.

Late-autumn visitors to Yosemite National Park are welcome at the annual Yosemite Vintners' Holidays, November 13 through December 15 at the Ahwahnee Hotel. It's a gathering of wine makers, wine writers, and wine connoisseurs. Nationally known writers join some of California's finest wine makers for eight discussion sessions on the nature of fine wines, from technical aspects of wine making to comparative tastings. Gala banquets are included at the festival on Tuesday and Thursday evenings. Multi-course gourmet meals are chosen to complement preselected wines, and each dinner includes a presentation by the vintner about his wine. Cost is $61 per person for each dinner. All other events are free, and the public is invited. Information and reservations are available at the Ahwahnee or Yosemite Lodge by calling (209) 454-2020.

Nevada has always had a reputation as a large and lonely place to drive through; a state to go around, not across. To change that image some twenty rural Nevada towns are luring travelers down their main streets with a trivia contest called "Silver Trails Trivia II." Players will be rewarded with a chance to win up to 100 ounces of genuine Nevada silver bullion. The purpose is to encourage people to experience some of the less-known areas of the state. Rules for the contest are simple: travelers can motor along on any of three highways — 95, 93, or 50 — testing themselves with an official set of trivia questions about the communities along the way. Those who answer correctly will be entered in a drawing for four silver bars. The grand prize is a hundred-ounce bar. All entries must be postmarked by May 1, 1989, and the drawing will be held at Tonopah on May 27. For information write the Nevada Commission on Tourism, Capitol Complex, Carson City, Nevada 89710.

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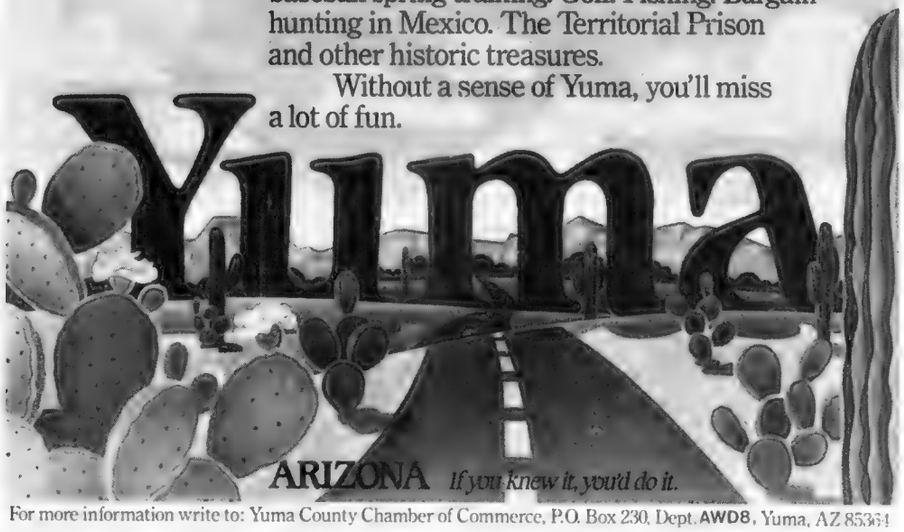

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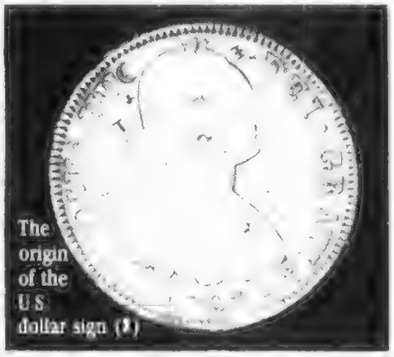

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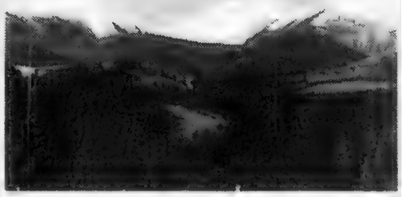

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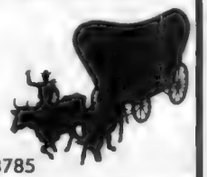

Information:
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FOOD & DRINK

CHEF KELLY MILLS

PHOTO © FOUR SEASONS CLIFT HOTEL

French-American Cuisine at the Four Seasons Clift Hotel

"When I was a teen-ager, I used to cook at the ski resorts in exchange for lift tickets," recalls Kelly Mills, executive chef at the Four Seasons Clift Hotel in San Francisco. Mills grew up in Canada where his family owned a restaurant, giving him his first experience in food preparation. The thirty-three-year-old chef has come a long way since then.

After culinary training and work in Canada, the U.S., and France, Mills took charge of the award-winning French Room restaurant at the Four Seasons Clift in 1985. An elegant legacy from San Francisco's past, the Clift is the only hotel in the City to receive both the Five Diamond Award from the Automobile Association of America and the Mobil Travel Guide Five Star Award.

As part of the renovation of the sumptuous French Room, this talented young chef created an entirely new menu featuring French-American cuisine, with strong emphasis on fresh, locally available ingredients. Mills notes that his culinary style is influenced by French cooking but that his menus reflect ample evidence of "Nouvelle California" cuisine as well — plenty of grilled fish and Mediterranean flavors using garlic and roasted peppers.

Of great interest to health-conscious travelers is Mills's new Alternative Cuisine — specialties that combine the arresting flavors and artistic presentation of all the chef's creations but are lower in cholesterol, sodium, and potassium. These have-your-cake-and-eat-it-too preparations include linguine with clams in a chablis wine sauce and appetizers such as breast of partridge or warm eggplant salad.

Mills considers himself a working chef, devoting three to four hours to cooking and the rest of the day to ordering, writing menus, and implementing fresh ideas into the daily fare. He created the following recipe for Spiced Beef especially for the California Beef Council.

Spiced Beef with Grilled Leeks and Mandarin Vinaigrette (Serves four)

1 lb beef tenderloin, trimmed
1 Tbsp spice mixture (see below)
2 leeks
olive oil
radicchio leaves
½ c. mandarin orange sections
2 Tbsp mandarin orange zest
1 red pepper, julienned, for garnish
1 Tbsp white or black sesame seeds

SPICED BEEF WITH GRILLED LEEKS

Spice Mixture

Combine the following:

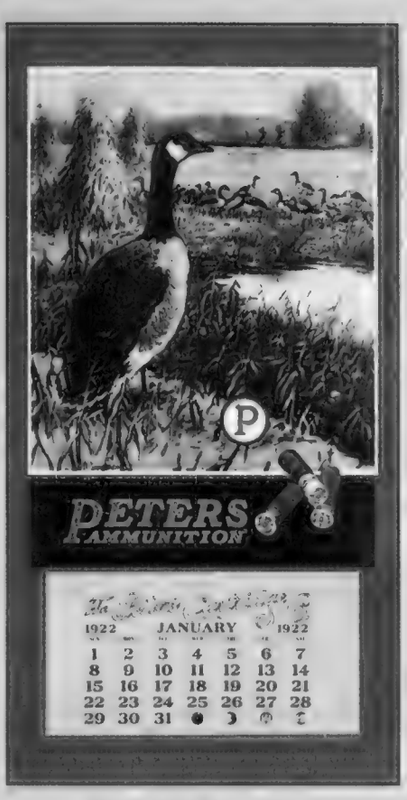
1 tsp paprika
1 tsp salt
1 tsp fresh garlic, minced
¾ tsp white pepper
¾ tsp black pepper
½ tsp cayenne pepper
½ tsp thyme
½ tsp oregano

Mandarin Vinaigrette

3 Tbsp mandarin orange juice
1 tsp dijon mustard
1 oz rice vinegar
3 oz olive oil
½ tsp fresh ginger, minced
1 tsp chives, chopped
salt and pepper to taste

Season beef with 1 Tbsp of spice mixture, and sear in hot skillet. Roast seasoned beef in 400° F oven to desired doneness (130° F = rare). Trim leeks to 3", removing most of the green. Split leeks lengthwise and wash well. Blanch in boiling salted water for 3 minutes and then plunge into ice water. Rub leeks with olive oil and char under broiler. Continue cooking until tender. While meat and leeks are cooking, blend all ingredients for mandarin vinaigrette.

To serve, fan three slices of beef on each plate. In a radicchio cup, place equal amounts of grilled leeks and mandarin sections. Toss with mandarin zest and red pepper julienne. Sprinkle with sesame seeds, and drizzle on mandarin vinaigrette. Serve warm.



Actual Size: 14" x 25¾" **Actual Size: 14" x 27"**

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The Peters Collectible Calendar for 1989 features a beautiful painting of Canada Geese by William Schmeotgen that is as timely today as it was nearly 70 years ago.

Both are beautiful examples of period calendar art. They will enhance the decor of any room and serve as great conversation starters with any visitor you receive during the coming new year of "1922." The Remington and Peters Collectible Calendars make great holiday gifts for all the outdoorsmen on your Christmas list too.

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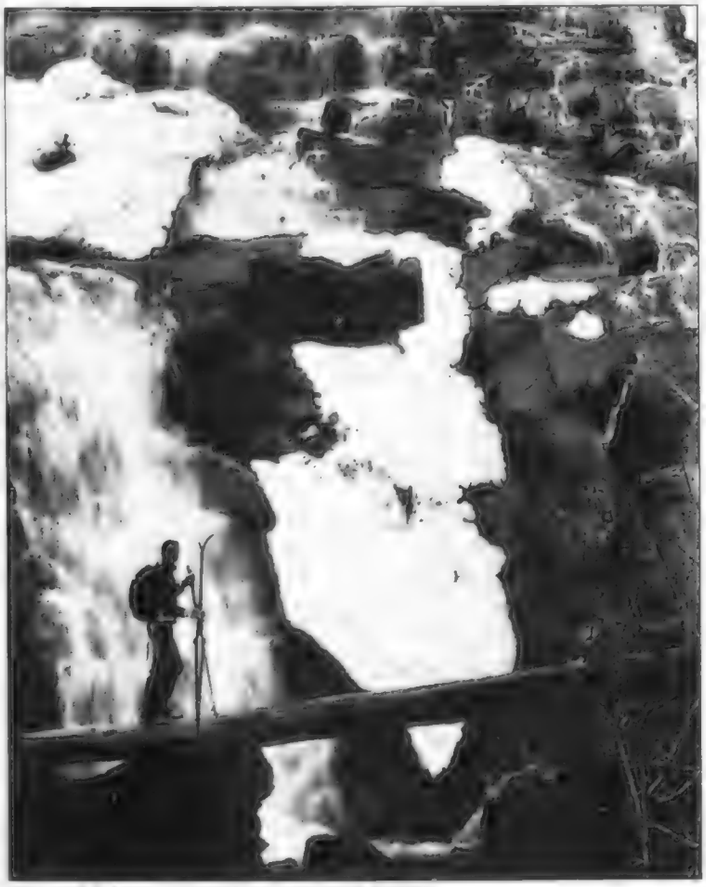
CALIFORNIA'S SKI PARADISE

by Seth Masia

Come one, come all! Lake Tahoe offers the greatest concentration of skiing in North America — whatever your preference or skill, it can fill the bill. These enthusiasts at Kirkwood get in the right mood for fun on the slopes.

Lake Tahoe has it all

PHOTO BY TIM KIPPERT, COURTESY LAKE TAHOE VISITORS AUTHORITY



BOTH PHOTOS BY JOHN KELLY COURTESY LAKE TAHOE VISITORS AUTHORITY

FIRST-TIME VISITORS TO THE LAKE IN THE SKY often don't comprehend the size of the region. When I first skied here, for instance, I flew into Reno, looked in the Yellow Pages for a reasonably priced Lake Tahoe motel, and phoned ahead for reservations and driving directions. After traveling an hour on dark, snowy roads, I was gratified to pull in at a comfortable lodge with a friendly night manager who explained that to ski Squaw Valley in the morning, I would have to backtrack an hour. I had lodged on the South Shore, some forty miles from my morning's business.

Now that I live on the North Shore, I'm constantly explaining to friends that they can't simply Ski Lake Tahoe. They can ski any of seventeen different ski areas ringing the Lake, but each has its own special character. Not only that, no single ski area answers to the name "Lake Tahoe." Finally, the northernmost of the Lake's ski areas lies a good two-hour drive away from the southernmost. The mountains ringing the Lake cover territory roughly the size of the state of Delaware, albeit two miles higher.

Over such a mountainous distance, you would expect to find tremendous variety in terrain. And in fact, from the level of the Lake at 6,225 feet, the surrounding mountain ranges rise to over 11,500 feet. Within that vertical mile lies every kind of slope, bowl, cliff, exposure, crest, summit, gulley, ridge, roll, and every kind of snow condition you can imagine. It can be spring skiing at Lake level and midwinter on top; when a whiteout blizzard rages at the south end, it can be bright and sunny in the north. With more than 170 lifts, rising as high as 10,100 feet, the basin also contains the greatest concentration of pure skiing in North America. By contrast, the entire state of Vermont has just 164 lifts.

What's more surprising to visitors is that this endlessly various environment is also home to at least half a dozen different cultures.

Now we're accustomed to the idea that cross-country skiers belong to a different ethos, a different world, than alpine skiers, just as bicyclists don't mix so well with motorcyclists, or rodeo riders with the dressage crowd. But look around Lake Tahoe, and you'll quickly discover that each ski area attracts a different kind of skier.

Start with Heavenly Valley, offering the highest lifts in the region. Heavenly keeps its feet in the roaring casino towns at the south end of the Lake and its head in the thin air at over 10,000 feet. The mountain claims twenty square miles of terrain, sprawling across the state line — there are base lodges on the Nevada and the California side, and you traverse sovereignties by riding to the summit.

Heavenly's trail system can be as confusing to the initiate as the Los Angeles freeway system. And there is a distinctly Southern Cal feel to the pace at Heavenly. Like a freeway system, Heavenly's trails center on a few critical interchanges, where skiers have to ride lifts up out of gulleys. On a busy weekend, skiers used to gridlock at these junctions, standing bumper to bumper to get on the lifts.

To deal with the traffic, Heavenly built four new lifts last summer, including the Comet, said to be the world's fastest four-abreast chair lift. The snowmaking system, too, has been enlarged and now rises 3,600 vertical feet. It is the world's tallest snowmaking system. Heavenly just loves to hold world records. Cannily enough, management has placed on-mountain restaurants at the high-traffic areas, so you can get a burger and beer, sit on the boardwalk, and watch the parade go by. Just like Venice Beach.

THE CASINOS DOWN BELOW ARE, OF COURSE, pure show business. Big names from Hollywood and Las Vegas fly into the South Lake Tahoe airport to play the supper clubs at Harrah's and Caesars Tahoe. Some of the glamour and hype rubs off on the skiing. With Hollywood chutzpah, the mountain bills itself as the largest ski area in the U.S. (arrant nonsense), and the ski school promises to teach newcomers the "natural easy carve" — sort of like offering to teach a first-time piano student to play two-part inventions.

All this is not meant to denigrate Heavenly Valley. For pure entertainment value, the place takes Tahoe's cake. The skiing is really good, with lots of long runs for low intermediates to experts. Stay at one of the huge casino hotels (the rooms and meals are cheap because they're subsidized by the gamblers), catch the big-name acts at night, and cruise the mountain all day. Heavenly also likes to host World Cup races, and every second or third year the International Ski Federation obliges by sending the world's best racers to Tahoe for a few days of nonstop action on Heavenly's slopes. On a powder day, Heavenly offers the good skier some of the best tree-skiing in the West — the same as saying it's some of the best in the world. The nightlife draws a party-hearty skier crowd, ranging from college-age beer lovers to hard-drinking Texas gamblers to grown-up Southern California beach bums. Don't come to Heavenly to relax, because the pace, like the casino decor, is electric.

The place to relax might very well be Kirkwood, a sleepy, remote valley thirty miles to the south. The Kirkwood Inn was founded here over a century ago, as a way-station on the lonely road over the mountains between Carson City and Stockton. The legend is that the Inn was sited where El Dorado, Amador, and Alpine counties meet, and the bar wasn't nailed to the floor. That way, when the Alpine County tax collector showed up, the liquor business could be skidded across the room into one of the other counties. When the El Dorado County tax man visited, it could be skidded back.

In 1974 when the first ski lifts were built at Kirkwood, Pacific Gas and Electric declined to pay for power lines into the valley. So, while Kirkwood lies in the most populous state in the Union, it is that anomaly — the high valley too remote

The terrain around beautiful Lake Tahoe affords dramatic scenery and the opportunity for exhilarating action alone or in the company of friends, as well as solitude for communion with nature.

CHRISTMAS AT TAHOE

For general information on North Shore ski areas and for packages that combine the use of a number of facilities, call Ski Tahoe North at 800-TAHOE-4-U or 800-824-6348. Or write to Tahoe North, P.O. Box 5578, Tahoe City, CA 95730.

For information on activities on the South Shore, call the Lake Tahoe Visitors Authority at 916-544-5050 or write to them at P.O. Box 16299, South Lake Tahoe, CA 95706.

FOR YOUR SKIING PLEASURE

ALPINE MEADOWS SKI AREA

Highway 89; 6 mi. north of Tahoe City

Mid-November through May. 2,000 acres of skiing spread across 2 mountains. Summit 8,637 ft. Base 6,835 ft. Longest run 2.5 mi. Lifts: 2 triple chairs, 9 double chairs, 2 pomas. 1988–89 lift rates for adults: full day $29; half day $20; specials for children. Snowmaking; ski schools for children, adults and handicapped skiers; shuttle bus service. Rental shop, ski shop. Base lodge with restaurant, bar, cafeteria. Packages available.

Mail: P.O. Box 5279, Tahoe City, CA 95730. Info: call 916-583-4232.

BOREAL–SODA SPRINGS SKI AREAS

I-80 on Donner Summit, 8 mi. west of Truckee

Thanksgiving weekend to April 1 or Easter weekend if early. Terrain suited to new skiers. Boreal features night skiing. Snowmaking at Boreal. Boreal: summit — 7,800 ft., base — 7,200 ft., longest run 1 mi. Soda Springs: summit — 7,352 ft., base — 6,700 ft., longest run 1mi. Boreal lifts: 8 double chairs, 1 triple chair. 1988–89 Boreal lift rates for adults: full day $20 (weekends); special rates on weekdays and for children. Soda Springs lifts: 1 double chair, 2 triple chairs. 1988–89 Soda Springs lift rates for adults: full day $15, half day $10. Both ski areas have day lodges, cafeterias, bars, equipment rental shops, ski schools, and day-care centers for children. Entire Soda Springs area is available for private rental.

Mail: P.O. Box 39, Truckee, CA 95734. Info: call 916-426-3666.

DIAMOND PEAK AT SKI INCLINE

Highway 28; 32 mi. from Reno on northeast shore of Lake Tahoe

November to May. Gentle slopes for beginners; hundreds of acres to encourage the more advanced. Summit 8,540 ft. Base 6,700 ft. Longest run 2.5 mi. Lifts: 1 quad chair, 6 double chairs. 1988–89 lift rates for adults: full day $26; free tickets for children under 6 and seniors over 69. Ski school, cross-country skiing, snowmaking. Free ski shuttle, 2 lodges, ski rental, ski shop, 2 restaurants, 2 bars. Discount packages available.

Mail: P.O. Box AL, Incline Village, NV 89450. Info: call 702-832-1177.

GRANLIBAKKEN AT LAKE TAHOE

Off highway 89, south of Tahoe City

Year-round condominium resort featuring skiing, tennis, spas, swimming, and nature trails. Ski on the resort's own small hill and 2 cross-country trails. Or take advantage of special packages at neighboring resorts. Granlibakken offers ski lessons, ski rentals. Restaurant, bar.

Mail: P.O. Box 6329, Tahoe City, CA 95730. Info: call 800-543-3221 (in Calif.), or 916-583-4242.

HEAVENLY VALLEY

Highway 50; 55 mi. south of Reno at South Lake Tahoe (on the California-Nevada border)

Mid-November to May. 20 sq. mi. of bowls and tree skiing for all levels. Summit 10,100 ft. Base 6,550 ft. Longest run 5.5 mi. Lifts: 1 high-speed quad chair, 1 aerial tram, 7 triple chairs, 9 double chairs, 6 surface. 1988–89 lift rates for adults: full day $32; half day $22; specials for children and seniors. Ski school, snowmaking. 6 sport and rental ski shops, 3 base lodges, 3 on-mountain lodges (all with restaurants and bars). Packages available.

Mail: P.O. Box AT, South Lake Tahoe, CA 95705. Info: call 916-541-1330.

HOMEWOOD SKI BOWL

Highway 89; 6 mi. south of Tahoe City

Thanksgiving through Easter Sunday. Homewood includes the former Tahoe Ski Bowl and offers 1,100 acres of skiable terrain, half for experts. Summit 7,880 ft. Base 6,230 ft.

Longest run 2 mi. Lifts: 1 quad chair, 2 triple chairs, 2 double chairs, 5 surface. 1988–89 lift rates for adults: full day $25; specials for children and seniors. Ski rentals, ski school. 2 base lodges with food and drink.

Mail: P.O. Box 165, Homewood, CA 95718. Info: call 916-525-7256.

KIRKWOOD SKI RESORT

Highway 88; 30 mi. south of South Lake Tahoe

Mid-November to May. Diverse terrain with challenges for all levels. Summit 9,800 ft. Base 7,800 ft. Longest run 2.5 mi. Lifts: 4 triple chairs, 6 double chairs, 1 surface. 1988–89 lift rates for adults: full day $30; half day $21; specials for beginners and children. Cross-country rate for adults: full day $10; half day $8; beginner's packages available. 75 km. of cross-country trails with warming huts. Ski school, day care for children 3 to 8 years. 2 day lodges, 2 ski shops, 2 rental shops, 5 bars, 2 cafeterias. Packages available.

Mail: P.O. Box 1, Kirkwood, CA 95646. Info: call 209-258-6000.

MOUNT ROSE SKI RESORT & SLIDE MOUNTAIN

Highway 431; 20 mi. southwest of Reno

Mid-November to end of April. Mount Rose offers terrain for skiers of all levels. Slide Mountain is for intermediate and advanced only. Mount Rose summit 9,700 ft. Base 8,250 ft. Mount Rose lifts: 1 double chair, 3 triple chairs, 1 surface. 1988–89 lift rates for adults: full day $25 (weekends and holidays); half day $19 (weekends and holidays); specials during the week and for seniors and children. Ski school, rental shop, sport shop. First aid at Mount Rose area. Day lodges with cafeterias and bars at both locations.

Mail: P.O. Box 2406, Reno, NV 89505. Info: call 702-849-0704.

NORTHSTAR AT TAHOE

Highway 267, halfway between Truckee and North Lake Tahoe

Thanksgiving through April. Front side of the mountain includes bowls and tree skiing with runs primarily for intermediate-level skiers; backside of the mountain is for advanced only. Summit 8,600 ft. Base 6,400 ft. Longest run 2.9 mi. Lifts: 1 gondola, 3 triple chairs, 5 double chairs, 2 surface. 1988–89 lift rates for adults: full day $29; half day $21; specials for children and seniors. Cross-country rates for adults: full day $9; half day $6; specials for children. Ski school, racing clinic, cross-country skiing. Child-care center, spa, exercise room, shuttle service. Full-service base resort and village with restaurants, bars, ski shop and equipment rental. Packages available.

Mail: P.O. Box 129, Truckee, CA 95734. Info: call 916-562-1010.

ROYAL GORGE CROSS COUNTRY SKI RESORT

Off I-80 near Donner Pass

November 12 through May 30. Largest cross-country ski area in North America. 67 trails on 280 km. of signed and machine-groomed track with 7 warming huts and 2 cafes. Terrain gentle, rolling, and hilly. Many trails are designed for beginners; others challenge experts. Elevation, 7,000 ft. 1988–89 rates for adults: all day $12; season pass $195. Ski school. 2 rental shops, 3 lodges, 3 bars, restaurants. Packages available.

Mail: P.O. Box 178, Soda Springs, CA 95728. Info: call 916-426-3871.

SIERRA SKI RANCH

Highway 50; 12 mi. west of South Lake Tahoe

November to the end of April. Slopes for skiers of all abilities. Summit 8,852 ft. Base 6,640 ft. Longest run 3.5 mi. Lifts: 8 double chairs, 2 triple chairs. 1988–89 lift rates for adults: full day $24; half day $18; specials for children and seniors. Ski schools, ski repair and rental shops. Base lodge, mountaintop lodge, 3 cafeterias, free shuttle bus service. Lodging packages available.

Mail: Twin Bridges, CA 95735. Info: call 916-659-7453.

SQUAW VALLEY

Highway 89; 8 mi. south of Truckee

November 15 to May 1. 6 separate mountain peaks with trails for skiers of all abilities. Summit 8,900 ft. Base 6,200 ft. Longest run 3 mi. Lifts: 2 surface, 16 double chairs, 5 triple chairs, 1 cable car, 1 gondola, 2 detachable quad chairs. 1988–89 lift rates for adults: full day $32; half day $22; special rates for seniors and children. Equipment rental, ski schools, two mountaintop lodge complexes and base resort (all with food and drink). Packages available.

Mail: P.O. Box 2007, Olympic Valley, CA 95730. Info: call 916-583-6985.

SUGAR BOWL SKI RESORT

Off I-80 at Donner Summit west of Truckee

November through April. Chutes and bowls challenge skiers of all abilities. Summit 8,383 ft. Base 6,883 ft. Longest run 3 mi. Lifts: 7 double chairs, 1 gondola, 1 quad chair. 1988–89 weekend rates for adults: full day $27; half day $19; special rates on week days and for children. Ski school, equipment rental and ski shops. Lodge with 2 restaurants, 1 cafeteria, 2 bars. Packages available.

Mail: P.O. Box 5, Norden, CA 95724. Info: call 916-426-3651.

TAHOE DONNER SKI AREA

Highway 89, west of Truckee

Mid-December to Easter weekend. Family-oriented ski area with runs over a variety of terrain. Summit 7,350 ft. Base 6,750. Longest run 1 mi. Lifts: 2 double chairs; 1 surface. 1988–89 lift rates for adults: full day $16; half day $12; specials for children and adults. Cross-country rates for adults: full day $10; half day $8; specials for children. Ski school, equipment rentals, day and night cross-country skiing (24 trails and 60 km. of track). 2 base lodges, restaurants.

Mail: P.O. Box 11049, Truckee, CA 95737. Info: downhill call 916-587-9444; cross country call 916-587-9484.

for rural electrification. The ski area built and still runs its own diesel-fired generating station.

While Kirkwood now boasts about 220 condominium units, and a couple of nice restaurants with their own bars, the nightlife is not what you'd call rip-roaring. People come to Kirkwood to ski, pure and simple, or to be together away from the world. The weekend crowd comes mainly from California's central valley, and it runs heavily to kids from small colleges and families.

The college kids are drawn by Kirkwood's reputation for wild skiing. With just 2,000 feet of vertical, Kirkwood offers a surprising network of steep, exciting trails, all dropping from a mile-long ridge. Ride one of eleven chairs to the ridgetop, and choose your route back down: some of the runs are wide, easy cruising, but you don't have to look far at Kirkwood to find heart-stopping narrow chutes between the ridgeline cliffs. On a powder day, you can drop weightlessly for 1,500 vertical feet down some of these elevator shafts.

Kirkwood veterans hike along the ridge-line to get into untracked chutes — the local culture values first tracks above love and virtue. This often leads visiting skiers into peril. Three years ago when The Reut lift opened, serving some of the steeper, more legendary chutes, it attracted a lot of weekenders who wouldn't normally have sought out that kind of terrain. The locals called the top of the lift "The Wall," for good reason — the unloading ramp plopped skiers onto a plateau about the size of a large conference table. From the tabletop, it looked very much as if Columbus was wrong, because the earth very obviously had an edge. On some days, management had to slow down the lift so that arriving skiers wouldn't push off those waiting at the edge of The Wall, trying to get up enough nerve to make that first turn.

AROUND THE RIDGE CORNER ON SUNNYSIDE, LESS ambitious skiers find a huge, open bowl of moderate pitch, perfect for carving easy intermediate turns. What they don't realize is that Kirkwood once used this perfectly smooth, apparently easy terrain as a site for speed record attempts. Skiers have broken the 100 mph mark on these intermediate bowls. Nowadays, management likes to see skiers actually make turns.

Perhaps nowhere at the Lake are the cultures so radically different than at neighboring North Lake resorts. On the Nevada side, for instance, Diamond Peak serves the affluent population of Incline Village, while Slide/Mount Rose, a few miles up the Mount Rose Highway, caters to Reno day skiers. The difference is vast: Diamond Peak seems overrun by junior racers wearing hundreds of dollars worth of the latest high-tech gear, while Slide/Mount Rose is peopled by unpretentious brown baggers having a lot of fun in stuff that might have been sitting at the back of the closet for a season or two.

On the California side, Squaw Valley and Alpine Meadows lie back to back, in neighboring valleys. They are close enough that local skiers like to check out with the Squaw patrol and drop through the backcountry into Alpine's parking lot. The upper lifts at both areas rise to the Pacific Crest Trail, and they get exactly the same weather and snowfall. Yet two ski areas could not be more different.

Squaw is big. It sprawls over 8,300 acres, all of it skiable from twenty-seven lifts. Management likes the idea of putting lifts up everything that will hold snow. Consequently, 15,000 people can jam in at Squaw on a weekend, and the lift lines aren't unbearable. Look up, and you'll see skiers descending the most appalling, steep terrain in the U.S. It's big-time, major league, hardball skiing. Squaw draws a macho, go-for-it crowd, with its own lingo. "Fly the corni" means "jump off the ridge." "Tonar bumps" means "totally gnarly moguls."

Alpine is intimate. With thirteen lifts and one-fourth Squaw's terrain, it cultivates a family atmosphere. Friendly. Traditional. To keep newcomers from being intimidated by the few hotrodders who leak over from Squaw, management posts plywood traffic cops carrying "slow" signs at trail junctions. The architecture is tyrolean, where Squaw's is twenty-first century.

In a wet year, Squaw and Alpine can get over forty feet of snow. Both areas have a history of massive avalanches. Squaw controls the snowslides with diligent ski patrol work, but also partly by building lifts — nothing compacts and stabilizes snow quite so efficiently as skier traffic. Alpine depends on a brave and intrepid group of bomb-throwing patrollers to control avalanches in some bowls that aren't skied regularly, because they have no lifts. The difference speaks volumes about the culture of the two valleys. At Squaw, management seems to believe that skiers ought to be free to toss themselves off anything. Alpine doesn't see the point in exposing skiers to the consequences of their own foolhardiness. So Squaw seems to draw crazed singles, and Alpine seems dominated by bucolic family scenes.

Look at the bars for more evidence. Squaw's Bar One remains one of the few real meat-market singles scenes at the north end of the Lake, while Alpine's base lodge bar, small and quiet, sends everyone home to their kids soon after the lifts shut down.

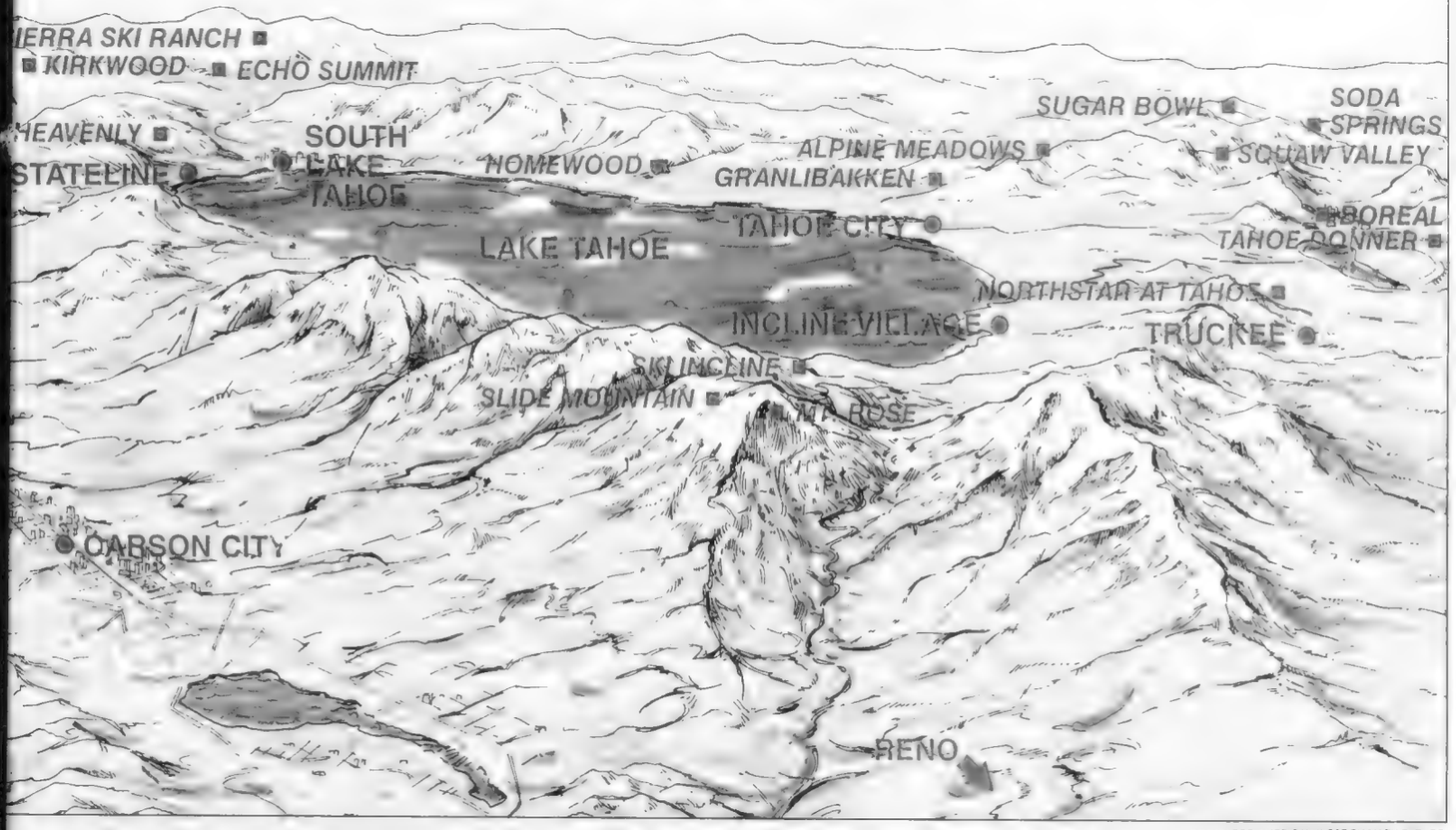
One of the great attractions of Lake Tahoe skiing, of course, remains the opportunity to sample several different cultures in a single week of skiing. You can even buy a Ski Lake Tahoe lift ticket, good at most of the major ski hills in the region. Given a few days and some wanderlust, it's easy to go bananas at Squaw, get laid back at Alpine or Northstar, check out the Heavenly nightlife, shoot the chutes at Kirkwood, plunge through the woods at Sierra Ski Ranch. You couldn't do it all in a week.

You'd have to come back for more.

Seth Masia *teaches skiing at Squaw Valley and is far-western editor of* Ski Magazine.

Lake Tahoe's North Shore offers many kinds of ski terrain and ski culture. Here, skiers enjoy the snow and the atmosphere at Northstar.

LAKE TAHOE SKI AREA



DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

PHOTO BY VANCE FOX PHOTOGRAPHY COURTESY NORTHSTAR AT TAHOE

PHOTO BY JOHN KELLY COURTESY NORTHSTAR AT TAHOE

RENO RODEO

COURTESY NEVADA COMMISSION ON TOURISM

THE OTHER RENO

Reno, The Biggest Little City in the World, is a mecca for pleasure seekers who are drawn to its fabulous casinos and glamorous entertainment and nightlife. It also serves as the gateway to Lake Tahoe's exciting winter and summer attractions. Many people take advantage of both playgrounds by playing in the Tahoe area during the day and staying in one of Reno's luxurious hotels to play the gaming tables at night.

But there is another Reno. If you want to take some time off from the glamour routine, sample these other activities that Reno and vicinity offer for your pleasure. Information is based on reliable sources, but check dates in case of changes in schedules.

For further information about specific events in the listing that follows, write the Nevada Commission on Tourism, Capitol Complex, Carson City, Nev. 89710; or the California Office of Tourism, 1121 L Street, Suite 600, Sacramento, Cal. 95814. Local chambers of commerce in the Reno–Lake Tahoe area can also answer questions.

NOVEMBER 1988

Nov. 10–13: North American Indian Championship Rodeo. Reno Livestock/Events Center. Contestants from the U.S. and Canada. Also, an arts and crafts and Western trade show. Ceremonial Indian dances.
Nov. 16 through Mar. 19: Performing Arts Series. Pioneer Theater, Reno.
Nov. 16–20: National Old-Timers Rodeo. Reno Livestock/Events Center.

DECEMBER 1988

Dec.–Mar.: Sleigh Rides. Camp Richardson Corral, Cal. Daily rides along Lake Tahoe's shore and through nearby meadows. Info: Box 8335, South Lake Tahoe, Cal. 95731.
Dec. 3: Sierra Nevada Chorale Christmas Concert. Pioneer Theatre, Reno.
Dec. 9: Christmas on the Comstock. Virginia City, Nev. Bands, carols, judging of the lights, and shopping on the main street.
Dec. 15–20: "Ebenezer Scrooge." Harrah's Lake Tahoe, Stateline, Nev. Musical comedy version of Charles Dickens' story presented by the South Lake Tahoe Theater Company.
Dec. 31: New Year's Eve Auction. Incline Village, Nev., Chamber of Commerce hosts the black-tie gala.

JANUARY 1989

Jan. 14–15, Feb. 18–19: Truckee, Cal., Lions Club Sierra Sweepstakes Sled Dog Races. Truckee-Tahoe Airport.
Jan. 24: Reno Philharmonic Orchestra. Pioneer Theater, Reno.

FEBRUARY 1989

Feb. 27–Mar. 3: Nevada Special Olympics. Diamond Peak at Ski Incline, Incline Village, Nev.

MARCH 1989

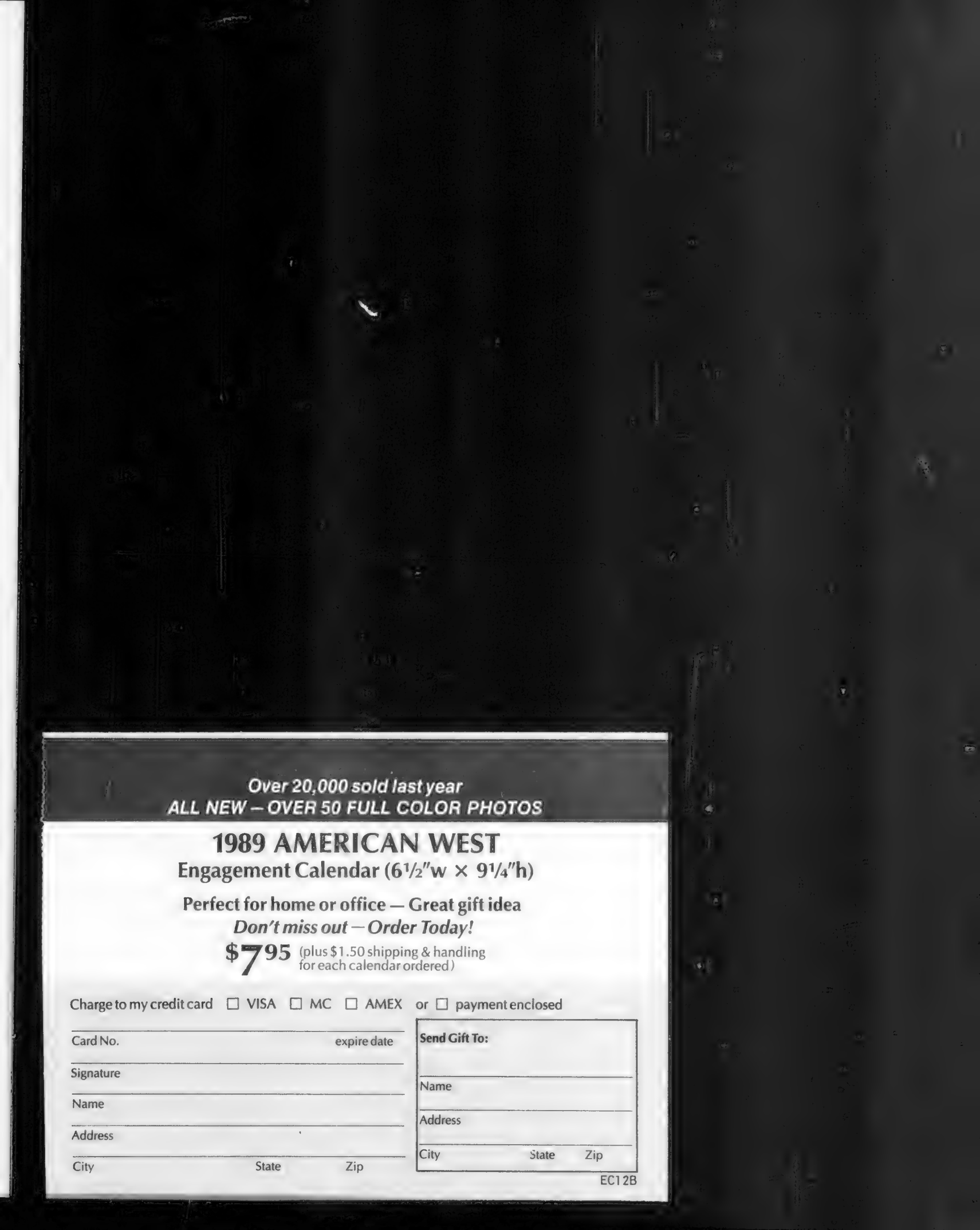
Mar. 3–12: 8th Annual SNOWFEST, North Lake Tahoe-Truckee. Largest winter carnival in the West. Opening at Squaw Valley.
Mar. 6–10: United States Collegiate Skiing Championships, Diamond Peak at Ski Incline, Incline Village.
Mar. 17–18: National Reined Cowhorse Association (NRCHA) World Championship Hackamore Maturity, Reno Livestock/Events Center.
Mar. 18–19: International Kite Festival, Rancho San Rafael Park, Reno. Kites and kite competitions of all kinds for cash prizes.

APRIL 1989

Apr. 13–16: Peppermill All-star Bocce Classic. The Peppermill Hotel-Casino, Reno.
Apr. 15–16: Reno International Jazz Festival, Reno-Sparks Convention Center.
Apr. 26–30: 4th Annual Carson City Spring Fun Fair, Mills Park, Carson City, Nev. Food and drink, arts and crafts, miniature railway rides.

MAY 1989

May 6 (tentative): Cinco de Mayo Chili Cook-off, Virginia City, Nev., Parade, chili tasting and judging.



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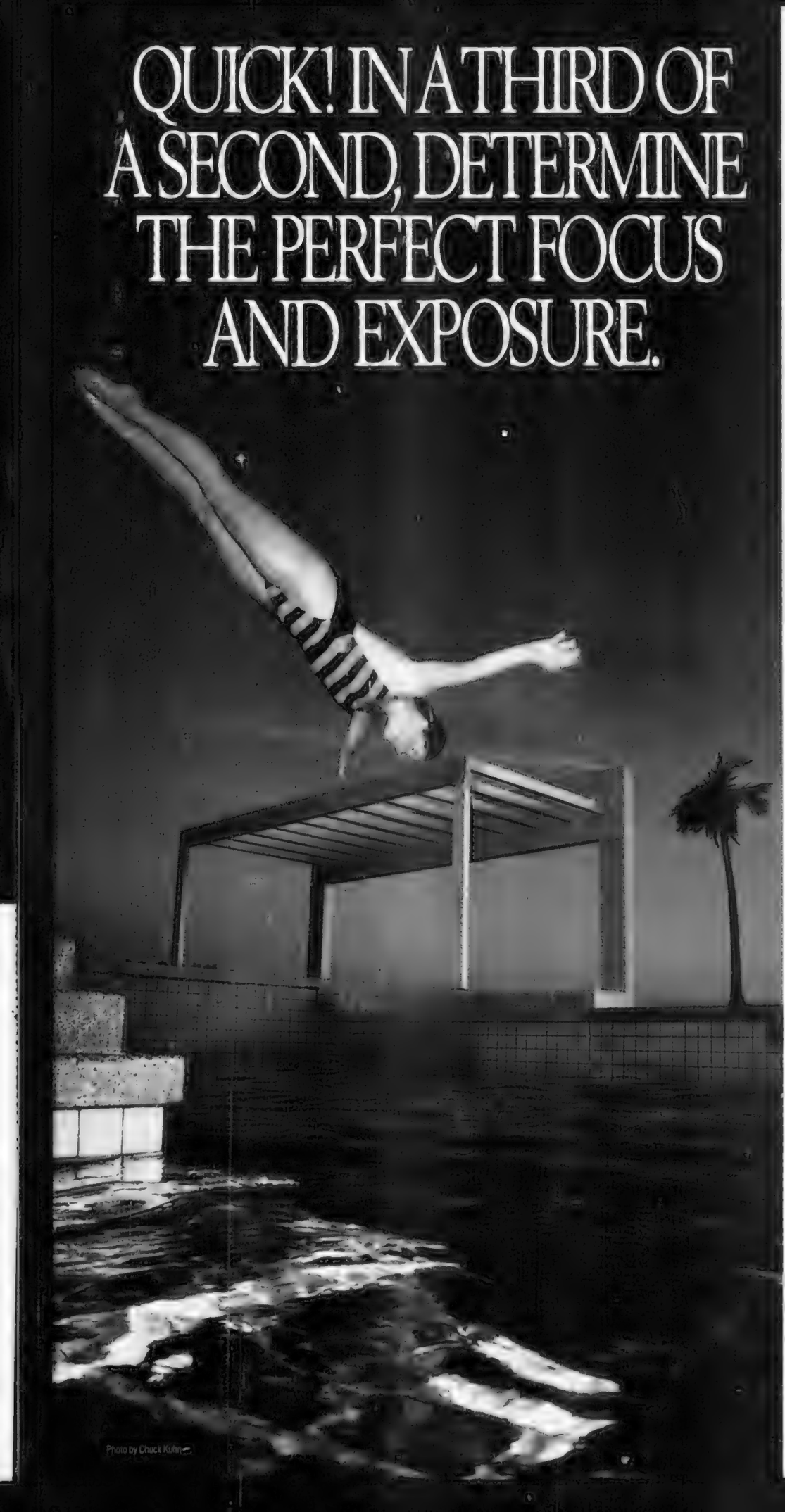

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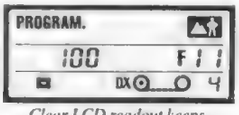

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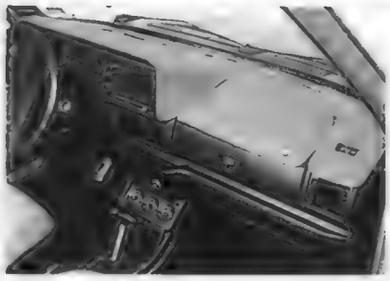

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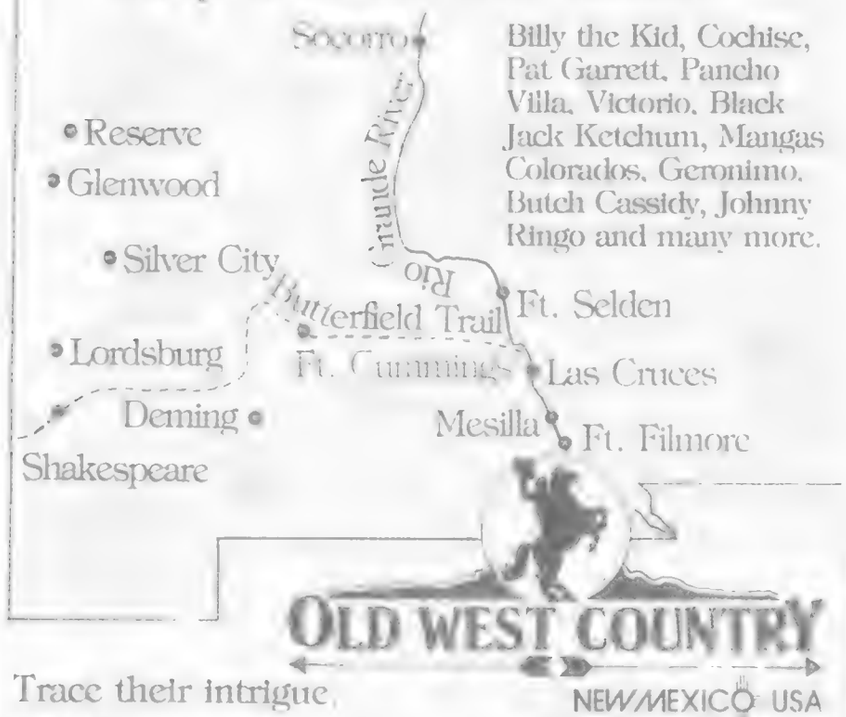

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May 6–7 (tentative): Virginia City Grand Prix. Motorcycle race.
May 19–21: Comstock Arabian Horse Show. Reno Livestock/Events Center.
May 29: Great Lake Tahoe Sternwheeler Race, Lake Tahoe. *Tahoe Queen* and M.S. *Dixie* compete.

JUNE 1989

Jun. 9–11: Carson Valley Days, Minden, Nev. Art show, softball tournament, parade, rodeo, beard contest, and games.
Jun. 11–12: Kit Carson Rendezvous/Wagon Train Days, Carson City. Indian ceremonial dancing, wagon train encampment, music jamboree, street dance, bbq, train rides.
Jun. 16–25: Reno Rodeo, at the fairgrounds. Top professional rodeo cowboys compete in the country's largest added-money rodeo.
Jun. 18–25: Highway 50 Association Wagon Train. Begins at Zephyr Cove, Nev., with a kickoff dance and ends at Placerville, Cal., in the Pioneer Days Parade.
Jun. 24–25: Truckee-Tahoe Air Show, at the airport south of Truckee. Features vintage and experimental craft, warbirds, daring aerobatics and stunt flying, parachutists, hot air balloons, and static displays.
Jun. 27–Jul. 2: Reno Jumping Classic and Eldorado Grand Prix, Reno Livestock/Events Center. Hunter/jumper event using four competition rings.

JULY 1989

Jul. 4: Skyfire Festival. Spectacular fireworks display held at Mackay Stadium at the University of Nevada, Reno.
Jul. 7–15: Lake Tahoe Summer Music Festival. Chamber music, opera, and dance presented in varied settings on the north and west shores of Lake Tahoe.
Jul. 13–16: Music Festival at Sand Harbor, Tahoe City, Cal. Contemporary music performed outdoors in a natural amphitheater overlooking Lake Tahoe.
July. 15: Carson Valley Heritage Day, Minden/Gardnerville, Nev. Food faire, hot air balloon races, arts and crafts, antique car and motorcycle rallye, and chili cook-off.
July. 27–30: Capital City Fair and Junior Rodeo, Carson City. Carnival, livestock show, chili cook-off, exhibits, entertainment, and arm wrestling.

AUGUST 1989

Aug. 12–13: Truckee Championship Rodeo, at the McIver Arena. PRCA event includes seven different rodeo competitions.

Aug. 19–20: Annual Carson Valley Fine Arts & Crafts Street Celebration, Minden, Nev. Over 200 booths, along with food and entertainment.

Aug. 19–20: World International Whistle-off Contest, Carson City. Contestants from all over the world compete in four categories: solo classical, solo contemporary, novelty, and dual competition.

Aug. 26: Reno's Basque Festival. Feats of strength, intricate dances, and tasty ethnic foods.

SEPTEMBER 1989

Sep. 8–10: National Peruvian Paso Horse Show, Reno Livestock/Events Center. Riders compete on uniquely gaited horses.

Sep. 8–10: Great Reno Balloon Race, Rancho San Rafael Park. Over 110 hot air balloons compete for $10,000 to be split between top 20 finalists.

Sep. 8–10: Annual Camel Races, Virginia City. Camel and ostrich races, 1800s ball, and parade.

Sep. 14–17: Reno National Championship Air Races, Stead Air Field. Eight races each day in four classes of aircraft — from homemade airplanes to WW II fighters.

Sep. 18–24: NRCHA World Championship Snaffle Bit Maturity, Reno Livestock/Events Center. Reined cowhorses work cattle for ribbons and prizes.

Sep. 29–Oct. 1: Team Penning National Finals, Reno Livestock/Events Center. Three riders working as a team cut out three cows with the same number from a herd and keep them separate for a period of time.

OCTOBER 1989

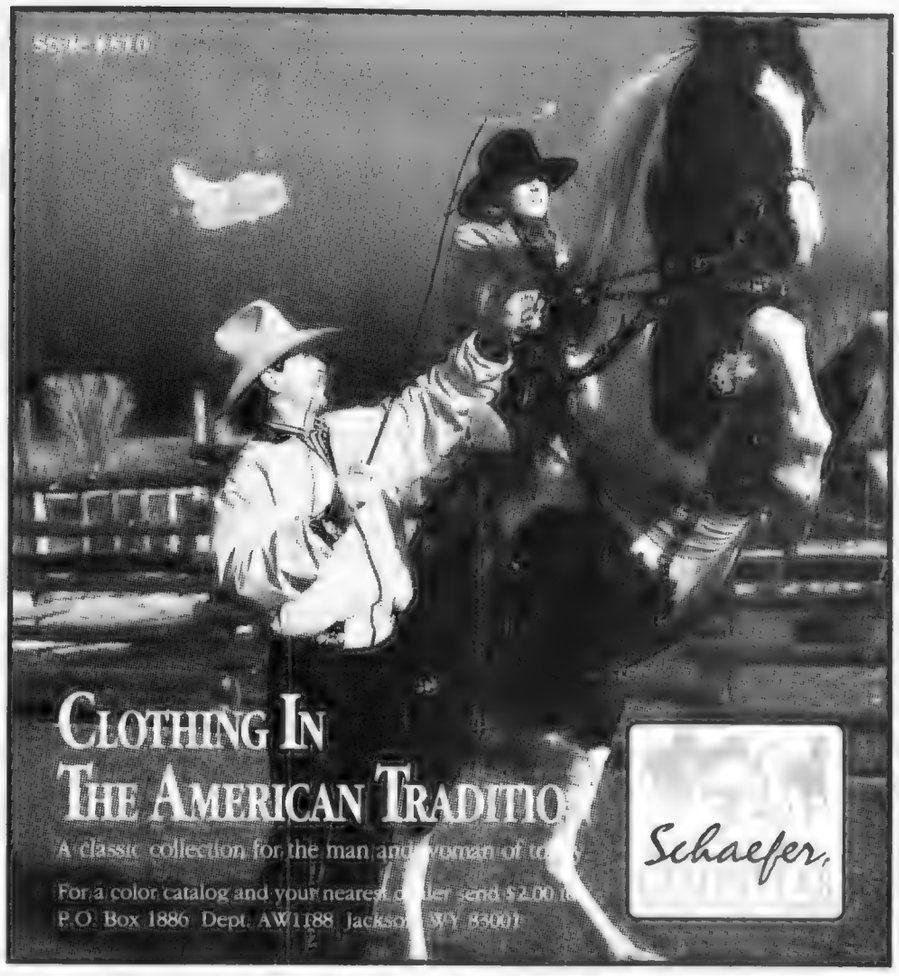
Oct. (weekends): North Lake Tahoe-Truckee Autumn Jubilee, events held in communities throughout the area. A fall festival that includes an Oktoberfest, food and wine tasting, music and dancing, a firefighter's parade, and sports.

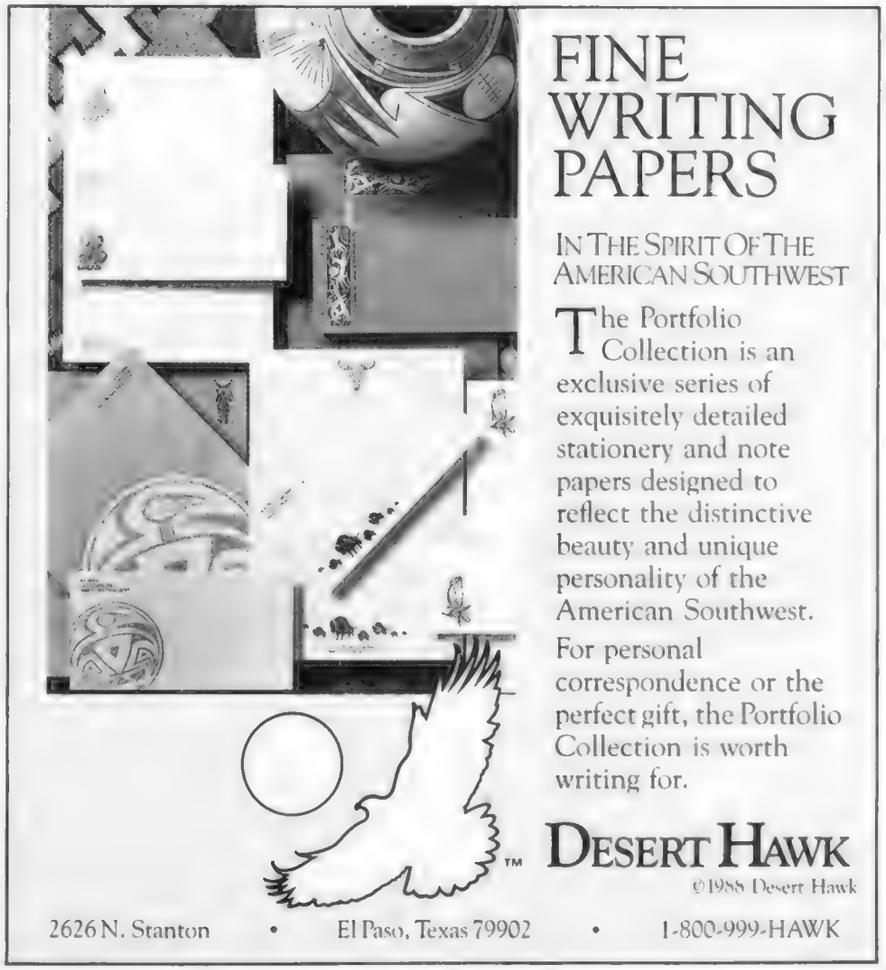
Oct. 7–8: National Country Western Dance Festival, Reno-Sparks Convention Center. National two-step contest with winners receiving trips, boots, and buckles.

Oct. 9–15: Western Open Cutting Show, Reno Livestock/Events Center.

Oct. 28–30: Carson Indian Colony La Ka Le-I Ba Powwow. Traditional and fancy dancers from 40 tribes.

Oct. 31: Nevada Day Celebration, Carson City. Huge parade, carnival, arts and crafts, entertainment, food, exhibits, zany contests, and firefighting competitions commemorate Nevada's admission to statehood.

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THE WYOMING WATERFOWL PARK

A United Nations of ducks, geese, and swans

By Erwin & Peggy Bauer
PHOTOS BY THE AUTHORS

At the Wyoming Waterfowl Park a male king eider, from the polar regions, disavows his conservative black-and-white suit with a wildly colorful bill and head of red, yellow, black, and grey — all under a modish, fringed hair-do.

ON A COOL MORNING IN THE GOOD OLD SUMmertime, the sun is just appearing above the gray, Wyoming hills to the east, tinting the cluster of high-country ponds with gold for a few brief moments. But the sounds of morning all around are even more exciting than the scene.

From one direction comes the urgent, strident honking that we will later associate with Egyptian geese. Nearer we detect the low whistle of spur-winged geese, a sound one would normally hear halfway around the planet, in Kenya or Uganda. The reedy, whistled wee-wee from a small pond directly in our path comes from a whistling duck with a bill as scarlet as lipstick, a native to the area from Mexico to Panama. We set up cameras to photograph those black-bellied whistlers, but a sandhill crane, walking on legs as long as those of our tripods, suddenly appears in the telephoto lens. So we shoot its red-faced portrait instead.

The cacophony increases as the sun rises. Blue-winged teal flush as we walk slowly around one of a necklace of impoundments where large birds with black necks and white faces — barnacle geese of Eurasia — are trying to drown out the competition with louder kla-ga, kla-ga, kla-gas. They are answered by the more musical bugling of a pair of sleek, all-black swans escorting their new brood of cygnets. These are natives of western Australia. Another Aussie — a long Cape Barren goose — joins the chorus with a honk and high-pitched, multisyllabic trumpet.

We continue walking, trying to match sounds with specific birds. It's not an easy task. A male mandarin duck of Asia, which may be the most exquisite waterfowl on earth, preens, then swims in a circle to dazzle his drab-colored mate, but the message cannot be heard above so many others. Our attention is attracted in a different direction by several nene geese, the state birds of Hawaii, that are engaged in a noisy, splashy family squabble. We hear the low, slurred moan of common eiders from the Arctic as we spot the striking black-and-white drakes and brown hens gliding gracefully past us. Altogether it is a remarkable audio and video spectacle that cannot be appreciated in just one morning. Or a month of mornings.

Also, it is an international ornithological tour that never leaves the great state of Wyoming.

The Wyoming Waterfowl Park (formerly Trust) is unique in more ways than simply as a collection; it is a United Nations of ducks, geese, and swans. You reach it by driving about six miles northward from Cody on state route 120. Watch on the right for what was once a trout hatchery and the only permanent water you will find on an otherwise dry landscape. Turn in here, and suddenly you are in Thailand or Scotland, Nepal or Argentina, all at the same time.

Like so many other worthwhile projects and collections, the Waterfowl Park originated as someone's hobby — in this case, of entrepreneur Barron G. Collier of Collier County, Florida. When too many tourists came to see the exotic waterfowl collection that Collier had assembled at his summer home along the South Fork of the Shoshone River near Cody, he figured that there must be interest enough in the birds to justify establishing an officially public area. So in 1983 the Wyoming Waterfowl Trust, nonprofit and nongovernmental, was

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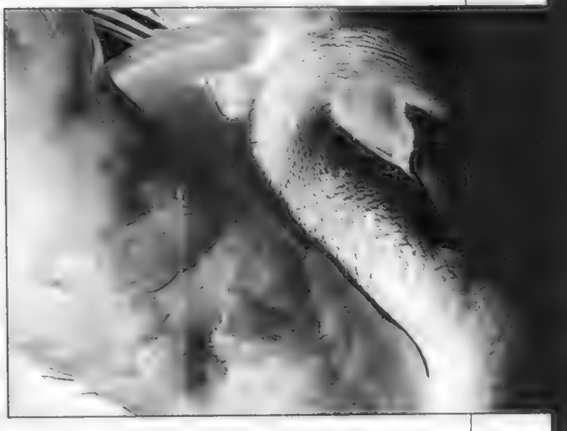
(1) Among the exotic birdlife at the Wyoming Waterfowl Park is this falcated teal from Asia, proudly displaying its gleaming, green head. (2) A red-fronted goose from Siberia shows off its bold design. (3) Reflecting its legendary elegant grace, a European mute swan floats on one of the park's ponds. (4) A pair of nesting black swans from Australia will add to the park's population. (5) This crowned crane from west Africa demonstrates the meaning of "extravagant design." (6) A nearly extinct goose, the nene, is the official bird of the state of Hawaii. (7) The showy wood duck comes from the southeastern United States.



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formed. Funding is to come from grants, donations, and admissions.

The abandoned state fish hatchery, now completely renovated, provided an ideal place for the project. The park was opened in 1987, but a more official "opening" was delayed until its first anniversary, June 18, 1988, when its founding was celebrated with an all-day barbecue to the beat of a live, country western band. Well-wishers from all parts of America and overseas — biologists and laymen — mingled with neighbors from Wyoming to launch the enterprise properly.

Waterfowl have always fascinated people. Ducks and geese remind us of misty mornings on autumn marshes, of vees of migrating geese, of a pure environment, perhaps even of happier times past. These birds live everywhere in the world, comprising the family Anatidae of which there are 147 species still surviving into the late twentieth century. No other group of wild creatures has adapted so successfully to the extremes of life on earth.

SPECIES OF EIDERS LIVE CONSTANTLY ON THE edge of freeze-up, gleaning mollusks and crustaceans beneath the Arctic surf. Egyptian geese, on the other hand, associate with crocodiles and hippopotamuses along the lukewarm Nile and Congo rivers. Other species thrive in torrents of Andean snowmelt or exist almost unseen (like the Brazilian teal), deep in dense jungle growth. Some, such as the whooper swans of Asia, wait out winter blizzards by remaining motionless, bills tucked under wings, until the worst passes; others migrate halfway around the globe annually to escape the fierce elements.

Not only are waterfowl well distributed among many different habitats, but their shape, size, and plumage are as varied as their chosen environments. For example, the smallest of geese — the pygmy goose of southern Africa — is indeed a pygmy compared to the size of one of the heaviest, the Aleutian Canada goose. Every conceivable color of the spectrum can be found in the feathers of wild ducks, especially in the males that (in most species) are far more elegant than their mates. In fact, waterfowl have been persecuted because of the magnificence of their plumage and the properties of their down, which is unmatched as insulation.

So the Wyoming Waterfowl Park has the mission of preserving waterfowl species by way of study, propagation, and education. And perhaps none too soon. There is increasing pressure on waterfowl, especially on their wetland habitat al-

(1) These cinnamon teals, habitat western North America, are among the more modest-appearing river ducks in the Wyoming Waterfowl Park.
(2) Found in North and South America is the fulvous whistling duck.
(3) Exotic in color and design, the Baikal teal comes from Asia.
(4) In a pair of mandarin ducks from Asia, the male outdoes its mate in fabulous plumage.

COURTESY CODY ENTERPRISE

THE WYOMING WATERFOWL PARK

WHEN YOU GO

The main objective of the Wyoming Waterfowl Park is to educate the public about waterfowl and conservation and how they interrelate. It aims to assist in biological research and in propagating and distributing waterfowl to areas that are in need of waterfowl population. A nonprofit organization, the park is a refuge for ninety-one species of waterfowl, representing the continents of the world and all areas of the United States.

On forty acres of land, twenty-five developed ponds are set up in as natural a setting as possible for the various types of waterfowl. Wyoming's severe winter weather necessitates keeping some species indoors until spring in a large winter facility that includes an incubation and brooder room.

The park is on Wyoming State Highway #120, about six miles northwest of Cody. It is open seven days a week from March 15 through December 1. Hours are 8:00 A.M. to 7:00 P.M. from Memorial Day through Labor Day; otherwise, from 8:00 A.M. to 5:00 P.M. An admission fee is charged to help defray expenses: $3 for general admission (14 to 65 years); $2 for senior citizens over 65 years and children 5 to 14 years; under 5 years, free; for groups of ten or more, $1.50 per person; educational (school) groups, free. Escorted tours can be arranged in advance. Pack a lunch or visit the refreshment area and have a picnic.

For more information write to: Wes Vining, Director, Wyoming Waterfowl Park, P.O. Box 427, Cody, Wyoming 82414. Telephone 307-587-6440.

The smew, a white-crested merganser, finds habitat in the Wyoming Waterfowl Park similar to its home in northern Europe and Asia.

most everywhere in the world. Some species have already disappeared: the North American native Labrador duck, for example, and the pink-headed duck of India. A few others are barely clinging to existence.

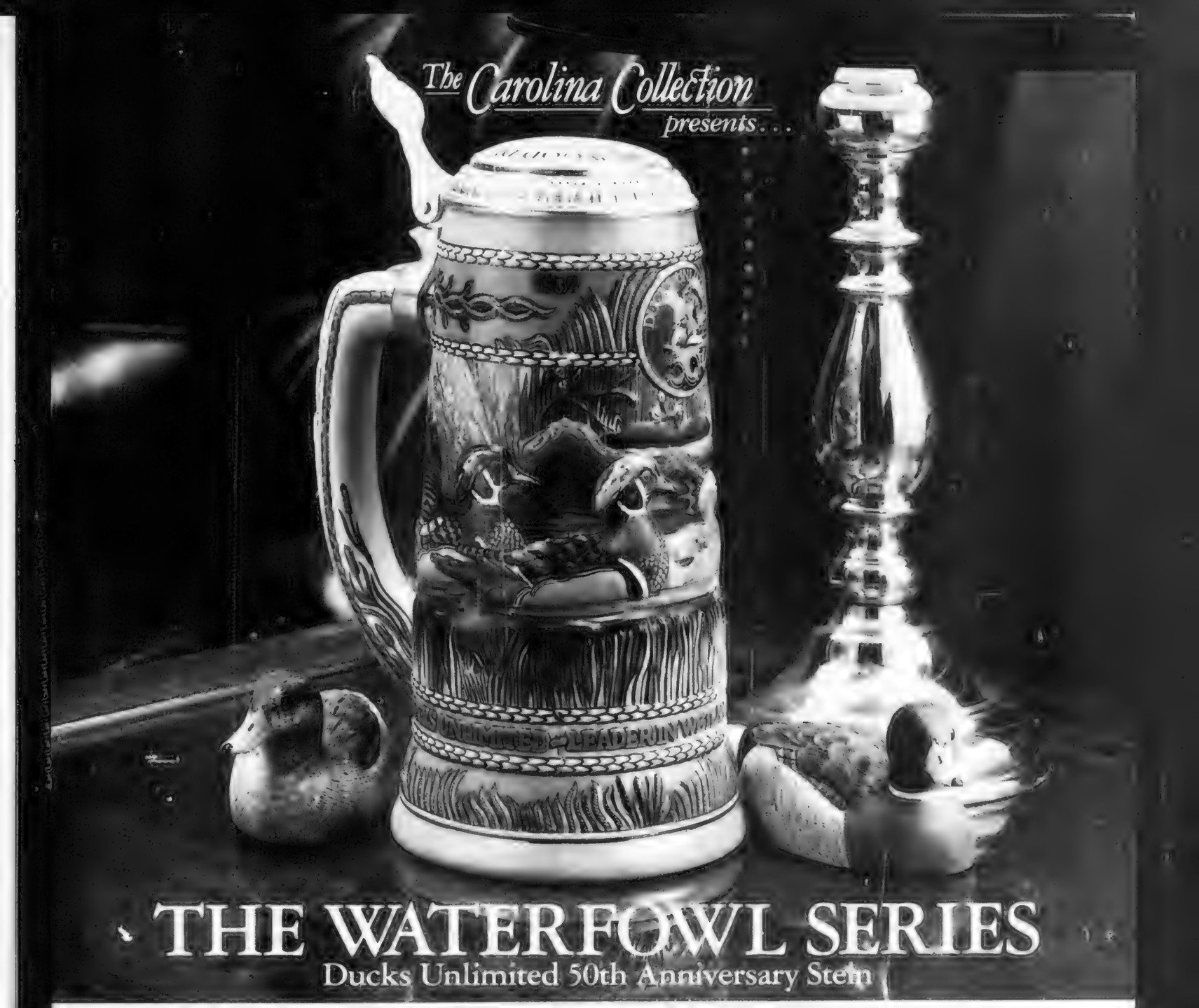
As we write, 91 (of 147) different species, totaling more than 1,000 birds overall, are protected on forty acres of ponds and natural marshes at the park. This may already be the second largest collection of waterfowl in existence. (The first is the Waterfowl Trust at Slimbridge, England, founded in the 1940s.) With sufficient financing, it could become the most extensive of all.

Some of the most endangered ducks, impossible to glimpse elsewhere, can be seen here, six miles north of Cody. During the 1950s fewer than a dozen Laysan teal were left on earth, all of them in a single brine pond on tiny Laysan atoll of the Outer or Leeward Hawaiian Islands. But they are doing surprisingly well now in Wyoming. The park is the first ever to be successful at breeding rare Siberian Bewick swans. Threatened Siberian red-fronted geese and Steller's eiders are displayed. There is even a Wyoming native to meet, the uncommon trumpeter swan.

Too many wildlife collections, from roadside zoos to the most celebrated zoological parks, share the problems of artificiality and overcrowding. So far, these shortcomings have been avoided at the Wyoming Waterfowl Park. The tufted ducks (natives of northern Asia) swim in a reedy environment similar to the lonely land where they originate. We were surprised and pleased to find black-necked swans living in a situation very similar to Chilean Patagonia where we had admired them just a few months earlier. European bean geese and countless others are right at home. Easy, level walking trails connect the seventeen ponds that make up about half of the park.

A special effort is being made to attract school children to the park and to instill the conservation ethic early on. Propagation (particularly with endangered species) and research are important objectives, and all visitors are encouraged to see this work as well as to enjoy just watching the birds. A modern laboratory is being completed to further the work.

Erwin *and* **Peggy Bauer** *are the authors of a new book,* Photographing the North American West, *that details the photo methods used to obtain the accompanying pictures and includes a state-by-state guide to other areas where wildlife can be found. Hardback $25, and softcover $15, each plus $1.50 p/h. From Travel-Adventure-Outdoors, Box 543, Teton Village, WY 83025.*



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A PENTAX 645 camera and accessories worth $2,500 will be awarded as the Grand Prize to the winner of AMERICAN WEST's Sixth Annual Celebrate-the-West Photo Contest. First prize is $1,000 worth of KODAK film, and second prize is a PENTAX IQZoom camera worth $385. Photographs of Western people, places, still lifes, animals, and events are all eligible in this open-class photo contest. Photos will be judged by a panel comprised of the editor and art director of AMERICAN WEST and a distinguished outside professional photographer. Photos will be evaluated on originality, quality, and technique within the Celebrate-the-West theme.

In addition to the Grand Prize and second prize provided by PENTAX and the first prize provided by KODAK in the AMERICAN WEST sixth Annual Photo Contest, two prizes of $100 each will be awarded. Winning photographs will appear in the June 1989 issue of AMERICAN WEST.

1988 Grand Prize: PENTAX 645 Camera, 80-160 Zoom Lens, 120-Film Back. Retail value is $2,500.

1987 Grand Prize Winner by J. R. Schnelzer of Estes Park, Colorado

CONTEST RULES

ELIGIBILITY

The contest is open to anyone except employees of AMERICAN WEST, PENTAX, and KODAK and their relatives. Previously published photos or ones pending publication will not qualify.

ENTRIES

You may submit up to 3 photos on a Western subject, which will be judged on originality, quality, and technique. Be sure to enclose the official entry form (or a 3" x 5" facsimile) giving your name, address, daytime telephone number, and total number of photographs entered. There is a single entry fee of $3 per participant, whether you enter 1 or 3 photos. Make check or money order payable to "AMERICAN WEST Photo." AMERICAN WEST acquires the right to publish and use for exhibit or promotion all winning photographs.

Photographs may be either black-and-white or color and are not to exceed 8" x 12" in size. All photographs will be judged together. Please do NOT send slides or other transparencies. Send prints only. Do NOT send photos mounted in glass. If your color photograph is judged one of the five prize-winning finalists, you will need to provide AMERICAN WEST with a color transparency for reproduction in the magazine.

Each photograph must be clearly marked on the back with the name, address, and daytime telephone number of the photographer, the place the photo was taken, and the type of camera and film used, along with any special lenses, equipment, or techniques. Model releases must accompany all photos that include identifiable people.

LIABILITY

A stamped, self-addressed envelope of sufficient size and with sufficient postage (no metered postage) must accompany your photographs for their return. Include cardboard to protect your photos. AMERICAN WEST is not responsible for material lost or damaged in the mail.

DEADLINE

Your entry must be postmarked by midnight of December 31, 1988. Late entries will be returned unopened. Send to: AMERICAN WEST Photo Contest, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

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(Up to 3 photographs may be submitted.) Enclose $3 entry fee.

Please read the Contest Rules carefully.

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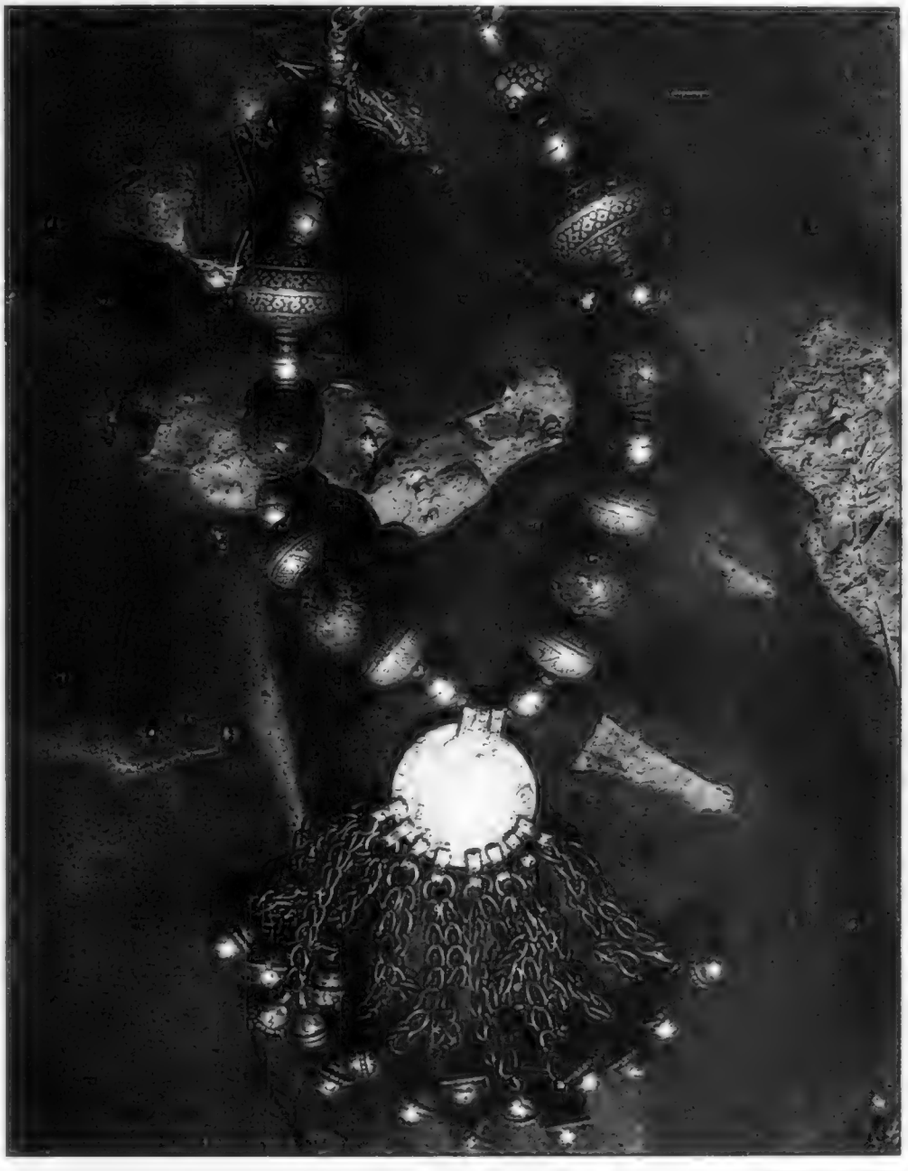

PHOTO BY JOHN BRYANT

Bryant Creates New Designs for Old Jewelry

Shirley Bryant likes the idea that jewelry pieces should have more than one life. Using parts of older jewelry and beads from around the world, Bryant creates new designs to produce one-of-a-kind necklaces, earrings, and fashion belts in her Reno, Nevada, studio.

Bryant grew up in Waterloo, Iowa, and graduated from Iowa State University in Ames with a degree in Home Economics. Her creative talents were fostered by an artist mother who was always working at crafts. Bryant began her art career first in painting, working with oils and acrylics for five years; then for the next five years she created free-form, off-loom weavings used in interior decorating. Still feeling that she had not found her medium, Bryant took a new direction and began designing jewelry for herself. She enlarged the scale of her efforts after she attended a party wearing one of her creations and a fellow guest asked where she might find a similar design for herself. That was six years ago — Shirley Bryant has finally found her niche.

Friends who travel to the far corners of the earth bring back many of the interesting baubles that Bryant recycles. Miniature hand-carved bone masks from Africa, coin-silver from Morocco, Ethiopia, and Kashmir, antique Chinese silver pieces, amulets from eastern Asia, and beads from everywhere make up her jewelry. Since quality antique jewelry is not always available, Bryant works also with raw materials — bronze, silver, copper, brass — using lost-wax casting techniques. For some designs, she employs heat and chemicals to create a burnished appearance on the metals, aided by her husband John who as a pharmacist and physician has studied chemical reactions.

Bryant lets the color, texture, and shape of the stones, beads, and metals she uses determine the flow of each design. A large coin-silver central piece from Afghanistan, old coin-silver prayer beads from Ethiopia and Rajasthan (in northwestern India), and large turquoise beads in a soft blue-green color from Tibet compose the exquisite necklace shown here.

Because Bryant's designs are powerful, a friend once said, her pieces should be worn by tall women, like Bryant herself. Not so, replied Bryant. "The personality of the wearer is much more important than her height."

Shirley Bryant's jewlery can be seen at Sierra Nevada Museum of Art, Reno, Nevada. For information on her artistry, readers can call Shirley Bryant at (702) 826-4167.

FANCY DUDS

This dramatic full-length Kiva Step Dress is versatile enough to be worn at formal or informal gatherings. Black velvet is inlaid with ivory velvet to form the simple pattern celebrating the steps to the Pueblo kiva, a traditional underground ceremonial room. The bodice is lined with broadcloth; it has dropped-shoulder sleeves and a wide pullover neckline. Created by Jolene Pierson of Sunsations! in Phoenix, Arizona, the hand-sewn dress comes in velvet ($190), silk noil ($175), or custom-requested fabric.

Designer Pierson celebrates the heritage and lifestyle of the Southwest with American Indian, Hispanic, or Old West design elements in her easy-to-wear and easy-care apparel. Sunsations! has a full line of fashions from active wear to evening dress. For information, write 4626 E. Mountain View Road, Phoenix, Arizona 85028 or call (602) 948-6981.

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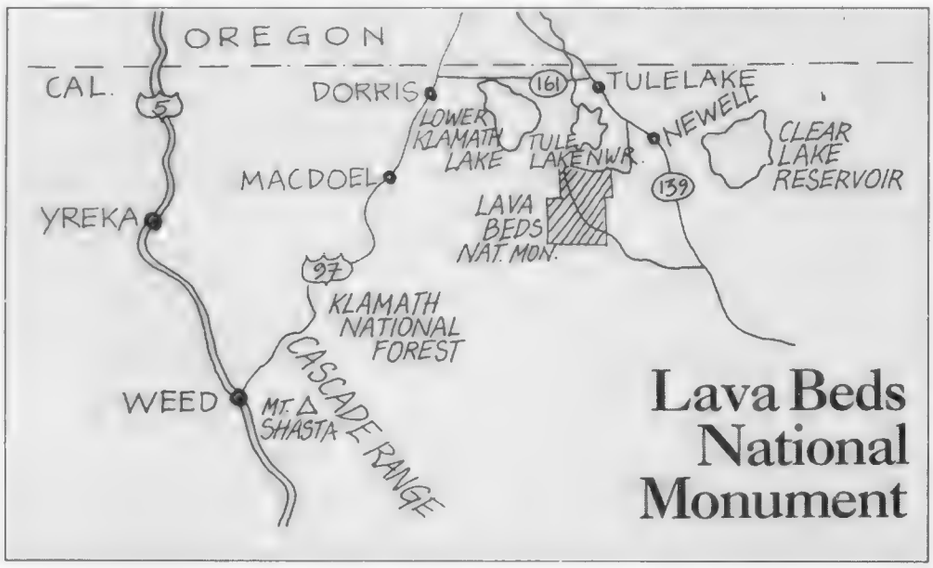

by Stephen L. Harris

Lava Beds National Monument is located about 30 miles southwest of Tulelake in northern California, near the Oregon border. From Tulelake, travel southeast on state road #139 for 5 miles; turn southwest on signed county road that leads into the Monument. You'll find a Visitors Center and a campground but no gasoline station. Nearest hotel or motel accommodations are in Tulelake. For information, write to Lava Beds National Monument, P.O. Box 867, Tulelake, CA 96134 or call 916/667-2282.

Tucked away in the sparsely populated northeastern corner of California, Lava Beds National Monument offers some of the most varied and accessible volcanic scenery in the United States. A cave-explorer's delight, the Monument contains hundreds of lava tubes—long passageways inside congealed lava flows. More than twenty lava-tube caves have been developed for public use, allowing visitors to experience firsthand the interior structure of a once-molten lava stream.

Located on the south shore of Tule Lake and about forty miles northeast of Mount Shasta, the Lava Beds form a barren waste of black basaltic lava, much of which looks fresh enough to have been erupted yesterday. Most of the lava, however, was emplaced a few thousand to tens of thousands of years ago. In the lower elevations of the Monument little rain falls, soil forms slowly, and even centuries after the lava cools, only sagebrush and scrub growth can win a roothold on the dry, rocky surface. In the highlands to the south, heavier precipitation encourages the growth of ponderosa pine even on comparatively young flows. Thus the presence or absence of vegetative cover on a given flow does not necessarily indicate its relative age.

The Lava Beds have many features that remind one of volcanic landforms on Hawaii. Besides numerous cinder cones (steep piles of basaltic fragments erected by mildly explosive activity), the visitor will find deep fissures in the earth from which copious rivers of basalt once poured. Almost identical to formations on Hawaii's Kilauea volcano are the Fleener Chimneys—hollow stacks or towers of lava built along the fissure that erupted the Devil's Homestead flow several thousand years ago. The Chimneys are formed of "spatter," the accumulation of plastic globs of lava that fell from gas-propelled fountains of molten rock as they played along a chain of closely spaced vents.

The wealth of lava tubes occurring here is also reminiscent of Hawaiian eruptive activity. Such tubes typically form in pahoehoe lava, a Hawaiian term used to describe a basalt flow characterized by a smooth, ropy surface. Gas-rich, extremely hot (up to about 2000° F), and fluid, pahoehoe lava moves forward as the molten rock of the flow's interior drains away from beneath the solidifying surface crust. Draining through tubes inside the flow, the liquid material advances the front of the flow and leaves a hollow-flow channel behind when eruption ceases.

Lava tubes become accessible only when the thin crust roofing the tube collapses, creating an opening to the tunnel inside. Of the approximately three hundred known caves in the Monument, the Mushpot Cave provides the easiest access. It is also the only electrically lighted cave and a good place to start for amateur spelunkers.

The National Park Service advises lava-tube explorers to take more than one lantern or flashlight, to wear headgear that will protect them against the sharp rock projections of low-ceilinged caves, and to beware of rattlesnakes that may lurk near cave entrances. Cave ceilings vary greatly in height. Some arch many feet above cave floors, while others are so low that one must crawl on his stomach through narrow passageways connecting one cavernous room with another.

Among the most fascinating lava-tube caves are the Golden Dome, Garden Bridges, Catacombs, and Skull Ice caves. The first is named for the colors produced by mineral deposits coating the cave ceiling. The high

concentration of sulphur, enhanced by condensed moisture, gives the surface an eerily metallic glow. The cave is approached by a steep stairway and requires some crouching to negotiate.

The trail leading to the short Garden Bridges Cave winds beneath natural stone bridges, where wildflowers occasionally bloom. The longest (1.5 miles) single entrance cave, the Catacombs, gradually increases in difficulty near its terminus. It also has side passages that branch off and rejoin the main tunnel, as well as side rooms that resemble burial chambers in the Roman catacombs.

Warm clothing is desirable for descending into caves that contain ice and where temperatures remain near the freezing point the year around. Skull Ice Cave is only 500 feet long, but it has a ceiling more than eighty feet high. Visitors climb to the lower ice chamber by a series of three precipitous stairways to a floor of solid ice. The discovery of numerous bighorn sheep and antelope skulls near the entrance gave the cave its horrific name.

Emerging from the dark confines of Vulcan's underworld, the visitor may well desire a more spacious fresh-air view of the area. A relatively short, steep hike to the top of Schonchin Butte, a cinder cone that rises prominently above the surrounding lava fields, provides a panoramic outlook. From this breezy observation point, one can see that the Lava Beds are only the northern extension of an enormous volcanic complex that forms an eastern spur of the Cascade Range.

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Stephen L. Harris, *a professor of Humanities at California State University, Sacramento, is the author of* Fire Mountains of the West: The Cascade and Mono Lake Volcanoes, *published in 1988 by Mountain Press, Missoula, Montana.*

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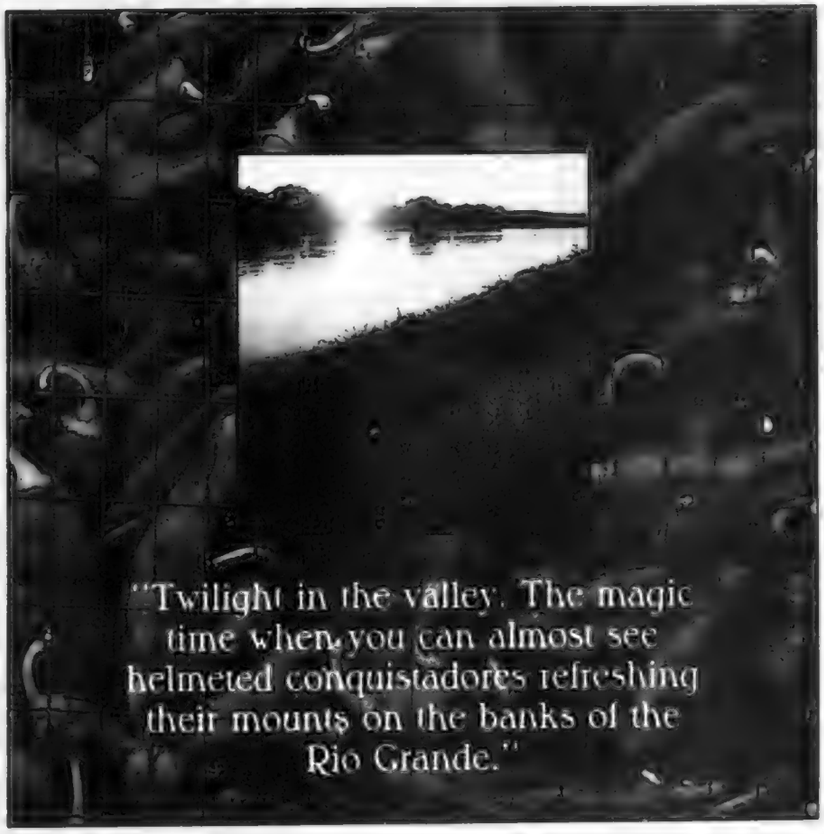
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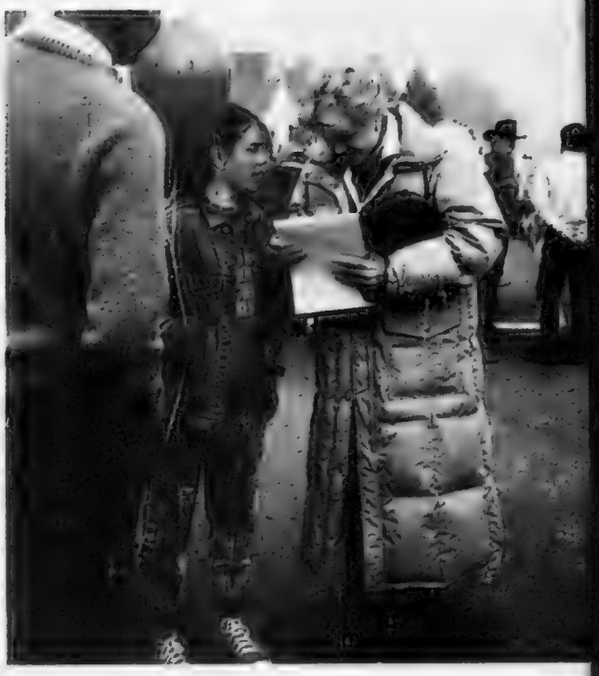

ALL PHOTOS BY THE AUTHOR

On the rugged coast of northern California, the village of Mendocino doubles as "Cabot Cove, Maine," the hometown of mystery writer Jessica Fletcher in TV's "Murder, She Wrote." (Opposite, left to right) *The star of the series, Angela Lansbury, poses with Theodore Bikel and Heidie Bohay, guest stars. In the movie comedy* The Russians Are Coming, the Russians Are Coming, *shot in Mendocino in 1965, Bikel played the Russian submarine commander. On another set, Lansbury autographs Jade Berti's book while Lansbury's husband/manager Peter Shaw looks on. As an extra on the set, our author* (right) *joins Shaw and Lansbury.*

"CABOT COVE," CALIFORNIA

TV intrigue on Mendocino coast

by Wallace E. Smith

CABOT COVE, CALIFORNIA — AN APT NAME FOR the coastal village of Mendocino. Each fall since 1984, Universal Studios have sent Angela Lansbury, her retinue of veteran screen actors, and a technical crew of eighty to this historic town 450 miles north of Hollywood to film new episodes of her popular television series, "Murder, She Wrote."

Despite redwood trees and a sun that stubbornly sets in the sea, Mendocino is recognized by millions of TV viewers as Cabot Cove, a mythical village on the coast of Maine. Mendocino was chosen by the producers of the initial two-hour pilot after they had traipsed through numerous New England towns, finally finding just what they wanted 3,000 miles closer to Hollywood.

Why Mendocino? Because of its gemlike setting and Victorian architecture, a New England heritage from gold rush years when the village was settled by lumbermen from Maine. When Jerome Ford rode north from his Bodega Bay sawmill in 1851 to salvage the Chinese cargo from the swamped brig *Frolic*, he found a shipwrecked sailor named William Kasten in possession of the headlands and Pomo Indians in possession of most of the *Frolic*'s cargo. He also found a valuable treasure in the hills east of Kasten's cabin: a stand of huge virgin redwood trees. Ford recruited San Francisco area friends, returned on the brig *Ontario*, and built the first of Mendocino's three sawmills to provide the City with lumber to build (and rebuild after the 1906 earthquake) its thousands of stores and homes.

Mendocino once had 3,500 residents, ten hotels, seventeen saloons, and "perhaps fifteen to twenty bordellos," according to one source, but it is now an unincorporated village of perhaps 1,000 souls. Four attempts to incorporate have failed at the polls. Protected against thoughtless developers as a State Historic Preservation District, the village has filled the void left by the closing of its last sawmill in 1938 with art galleries, boutiques, and tourists. Artists have flocked to Mendocino since the mid-1950s when visiting artist William Zacha, appalled to learn that the grounds of the old Preston mansion (which burned shortly after being filmed in *East of Eden*) were about to become a trailer park. With $50 borrowed from a friend, he took an option on the land. There he established the Mendocino Art Center, a popular tourist attraction.

The earliest movie of record filmed in the Mendocino area was apparently *The White Cliffs of Dover* at the onset of World War II, in which Ray Milland emoted against a background of bluffs near the tiny village of Elk that had been sprayed with whitewash. Then in 1943 came *Frenchman's Creek* with Joan Fontaine. The producer for Paramount arranged with local landowner Alan Robinson to build an English castle on the beachfront. (Paramount also built a pirate ship whose remains can still be found on Albion River.) When cutthroats besieged the castle in the movie, Fontaine's role was to be played by her photo double. But the double promptly came down with poison oak and was sent back to Hollywood. In her place stepped the young daughter of Alan Robinson, Toni, who happened to be the right age, coloring, and size. Toni's appearance in *Frenchman's Creek* launched a forty-year career as the recognized liaison between an 1852 lumber town and the movie companies that followed in Paramount's wake.

Toni and her husband, Jack Lemos, have been involved over the years in helping producers shoot thirteen motion pictures, eight TV specials, and twenty-eight commercials in and around Mendocino. While Jack scurries up and down the coast to find likely filming locations, Toni studies the script, recruits extras among her neighbors, and drives the narrow, winding road over the mountains to the Mendocino County seat, Ukiah, to take out permits.

(Opposite, left to right) ***Angela Lansbury chats with Toni Lemos, the Mendocino resident who for forty years has handled arrangements between Hollywood moviemakers and the town of Mendocino. Lansbury is preparing to shoot a scene in front of the "Cabot Cove Courthouse," which in reality is the Mendocino Masonic Hall. Peter Shaw looks into the camera as Lansbury talks with the script girl before a scene at the Maxwell House, an old Victorian from Mendocino's glory years as a lumber center.***
(Right) ***Camera people prepare to film a scene for "Murder, She Wrote" at Blair House, known to millions as the home of Lansbury's character, mystery writer Jessica Fletcher.***

THE FIRST WORD THAT ANGELA LANSBURY IS due to show up in a Lear jet at Little River Airport always comes to Toni Lemos, usually with a copy of the script for an episode of "Murder, She Wrote." Lemos provides bit players, extras, and stand-ins not only for the veteran actors that support Lansbury but for many of today's top Hollywood stars. The TV show is widely known as a Who's Who of Hollywood's glamor days, and Lansbury has brought with her such well-known actors as Van Johnson, Howard Duff, Chuck Connors, Kathryn Grayson, Ruth Roman, Gloria DeHaven, Claude Akins, Tom Bosley, William Windom, Doug McClure, Evelyn Keyes, Dack Rambo, and Theodore Bikel — who was in the area previously as the submarine commander in *The Russians Are Coming, the Russians Are Coming*.

Villagers are accustomed to seeing their landmark buildings, as well as their neighbors, in a variety of movie roles with Cabot Cove signs. The 120-year-old Masonic Lodge Hall, with its oft-photographed figures of Father Time and the Maiden, has appeared in many roles. So have the Big Four — impressive Victorian homes on Little Lake Street. One of them, the Blair House, is where Angela Lansbury, as mystery writer Jessica Fletcher, is supposed to live. William Kelley's venerable general store was locally known as The Ex-Lax Building when it appeared in *The Russians Are Coming, the Russians Are Coming* with a big sign advertising the laxative. "We never know what we're going to be next," says one longtime business owner.

Mendocinites consider Lansbury a warm and gracious person with no hint of a "colorful vocabulary," who never loses her infectious smile as she signs autographs or poses for snapshots with one and all. Last September she filmed two Mendocino episodes in eight days, and with husband/manager Peter Shaw still found time and energy to fly to Chicago to emcee a benefit that raised a reported $1.5 million.

Those of us who have appeared as extras marvel at the apparent ease with which veterans like Lansbury survive the twelve- to fourteen-hour days and the reshooting of every scene half a dozen times. If we have no lines, we earn $50 a day, otherwise $100, and if it's our second time in a speaking role, we're supposed to join the Screen Actors Guild for $800. Many who have speaking roles receive residuals for each screening. It's tiring, but it's fun, and we look forward to another call from Lemos whenever a film crew hits town. It may be more tiring for Lansbury than it appears, for she makes no secret in Mendocino of her determination not to renew her five-year "Murder, She Wrote" contract when it runs out the end of the season.

Stories abound of chance encounters with this screen star or that in a village grocery or gift shop or at the Sea Gull Restaurant — a longtime local hangout which, like the mythical Phoenix, was reborn from the ashes a few years ago with the volunteer help of villagers. Although some residents resent the occasional blocking of a downtown street, most of them enjoy rubbing elbows with visiting Hollywood notables and welcome the money that Tinsel Town leaves behind. Never an outright gift, this is always in payment for services rendered or the use of facilities. Schools, churches, libraries, the coast hospital, the 1861 Kelley House Museum, and the turn-of-the-century Crown Hall (the meeting house for the Portuguese who make up an old and important segment of Mendocino's population) have earned their share. Three volunteer fire departments have been generously repaid for standing by as Universal's jet makes use of Little River Airport.

Recalling her experiences with movie makers over the years, Toni Lemos remarks: "Scripts come to us two or three months ahead. If we don't like them, or the producer balks at paying the usual rate for extras, or refuses to take out permits, we wash our hands of the whole thing." But the memorable films far outnumber the duds. Some incidents were so colorful that they will never be forgotten. During the midwinter shooting of "Strangers" (for which Bette Davis won an Emmy), the star showed up with a cold. Everyone off camera was warmly wrapped in a coat or a blanket, shivering in front of an electric heater and guzzling hot soup or coffee. Not only were the actors blue, so was the air. "Bette has a colorful vocabulary," says Lemos, "and she really made use of it."

WHEN YOU GO

The village of Mendocino offers visitors not only scenic beauty, appealing Victorian architecture, and historical museums but also artistic and musical attractions unusual in an out-of-the-way small town.

Mendocino is on California's rugged northern coast, some 120 miles north of San Francisco on scenic state highway #1. Or you may drive north on U.S. #101 to Cloverdale, then turn northwest on state #128. Or from Eureka, California, take U.S. #101 south to Leggett, then turn southwest on state #1.

Whale watching is a unique activity from November through March, as gray whales and their young are spotted off the Mendocino coast on the way to arctic waters. In March, Mendocino holds its Whale Festival. The annual Mendocino Music Festival draws critical acclaim for its excellent programs featuring visiting professional instrumental and vocal artists. In 1989 the Music Festival will be held July 12–22. The Mendocino Rotary Club will hold its eighteenth annual Art Auction in August of 1989. Collectors from many northern California areas attend this activity that raises funds for scholarships and the support of various worthwhile organizations in Mendocino. The fall season brings the Oktoberfest, Thanksgiving Fair, Country Christmas, and Christmas Tree Lighting celebration.

Visitors enjoy the Ford House (1854) — the California State Parks Department Interpretive Center, and the Kelley House (1861) — a Historical Museum and Library of the Mendocino Coast.

Mendocino has an active Art Center that for almost thirty years has supported local artists, exhibitions, and theatrical and musical programs.

Fishing is an important activity on the Mendocino coast, at beaches and rivers or from charter fishing boats at sea (Anchor Charter Boats, 780 N. Harbor Dr., Fort Bragg, CA 95437). The famous "Skunk" Train makes daily trips among the surrounding redwood forests (California Western "Skunk" Train, P.O. Box 907, Fort Bragg, CA 95437).

Mendocino offers numerous attractive art, gift, antique, and clothing shops as well as many hotels, inns, bed and breakfasts, and motels with rates ranging from luxury to modest. Camping and RV accommodations are also available. For information regarding lodging and rates, festivals, shops, entertainment, side trips, write to: Fort Bragg–Mendocino Coast Chamber of Commerce, P.O. Box 1141, Fort Bragg, CA 95437. Or call 707-964-3153.

(See "Hike California's Wilderness Coast" by Stuart Weiss in our Lost Trails department, AMERICAN WEST, *June 1988.)*

FOR A DATSUN COMMERCIAL, A CAR (MINUS MOST of its innards) was laboriously anchored to an offshore rock by frogmen and a helicopter pilot, then moved to an even smaller rock when the director arrived and proclaimed the first one too big. For *Racing with the Moon*, director Richard Benjamin needed a vintage steam locomotive. Lemos found an unused one in California Western's roundhouse. Paramount restored old Number 45 to its former glory, and it is occasionally used on the popular narrow-gauge run of the Skunk Train from Fort Bragg to Willits.

Local resident Merrily Pence recalls meeting Alan Alda in a Little River market during the shooting of *Same Time Next Year*. When she complimented Alda upon his brash portrayal of Hawkeye Pierce in the long-running TV series "M*A*S*H," he grinned sheepishly and muttered a thank-you. "He was so shy," she says, "if he hadn't had his shoes on, he'd have dug his big toe into the floor."

Onlookers during the filming of *The Russians Are Coming* were understandably impressed when Jonathan Winters, at each lull in the shooting, rattled off glib jokes while whittling tiny figures with his pocket knife — then handed them out to his listeners. When Winters was not around, Theodore Bikel snatched up his guitar and sang to the bystanders. And during the filming of a scene adjacent to Dostal's Clock Shop, everyone laughed as a little girl, a horrified look on her face, cried out, "Mama! Mama! the Russians are standing in Mrs. Dostal's nasturtiums again!"

Two local ladies are still talking about striking up a conversation with Betsy Palmer — once a star of the radio show "What's My Line?" — on location with Angela Lansbury. Palmer was so engrossed in their dialogue that when the crew knocked off for a lunch break, she invited them both to a nearby restaurant.

Some members of the Mendocino Study Club, a leading women's group, are a bit embarrassed when a visitor asks about the peculiar oversized pillars bracketing the entrance to the club's subscription library near the Art Center. The pillars were installed by a Warner Brothers director when the converted house was filmed for a James Dean scene in *East of Eden* — as a brothel.

Spring and autumn offer the best weather for visitors. There is a Whale Festival in March, and from the headlands you can watch the California Greys returning from Mexico to the Arctic with their calves. On the Saturday after Mother's Day, there is a home tour, and in July a symphonic Music Festival filling a 600-seat tent on the headlands. The village boasts a little theatre group of near-professional status, a Gloriana Opera Company with frequent musical offerings, a Symphony of the Redwoods, a Mendocino Dance Series showcasing such attractions as African and Javanese troupes, and the Oakland Ballet. There are more than a dozen fine-art galleries, an art auction in August to raise funds for Mendocino Rotary Club projects, and a Columbus Day weekend antique auction that nets even more for Mendocino Historical Research and its Kelley House Museum.

Wallace E. Smith *is a retired journalist who lives near "Cabot Cove" and enjoys playing an extra in "Murder, She Wrote."*

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Bighorn Visit Boulder City

by Alan Stumpf

PHOTOS BY THE AUTHOR

(Top) ***Bighorn sheep from a neighboring mountain graze in a park in Boulder City, Nevada, while children play nearby.***
(Above) ***Two of the handsome animals pose on the rocky hillside above the park.***

FOR MORE THAN A DOZEN YEARS I have heard about desert bighorn sheep coming openly down to the backyards of Lake Terrace, an upper-class residential area tucked in against the River Mountains on the north edge of Boulder City, Nevada. Most residents have welcomed the intrusion, and some have even run pipes up the side of the mountain to old bathtubs to provide water for the sheep. Like most people, I assumed that the bighorn were stretching their limits of adaptability to the activities of man. I was wrong.

In the last few years sheep began to invade the yards and lawns of houses and condominiums three blocks inside the neighborhood; then they took over nearby Hemenway Valley Park — three grassy acres with a shaded picnic area, basketball courts, and a playground — adopting it as their own. The north edge of the park is at the base of steep, rocky terrain, providing the sort of escape needed to make the shy animals feel confident.

From late May, when the lambs are agile enough to follow their mothers, until fall, when rains nurture rich natural range in the mountains, thirty to fifty bighorn graze on the

lush park lawn each day. It has become the finest spot in the world for bighorn watching and photographing. With a normal lens you can get spectacular photos; with a zoom or telephoto lens you can fill the frame with a ram's head.

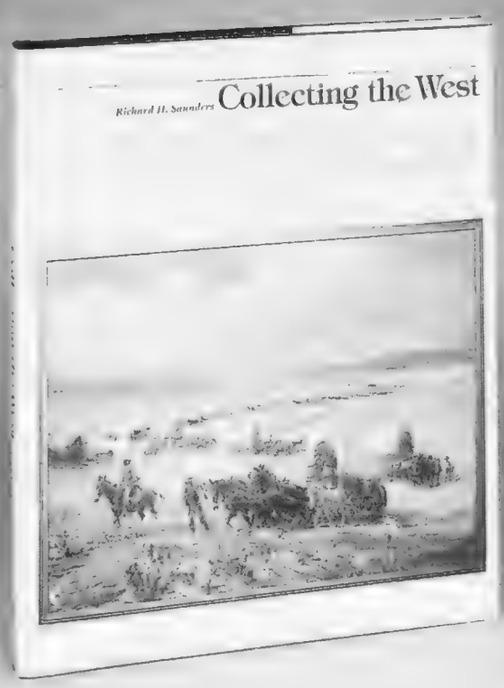
I believe that the reason for the dramatic change in the sheep's behavior is that the average life span of wild bighorn is just about equal to the time they have been invading the suburbs. The twelve years of furtive grazing in yards was enough time for two things to happen: the truly wild animals lived out their lives and died, while younger members of the group grew up within sight and sound of the residential neighborhood. The old bighorn didn't get tamer; they were replaced by animals that grew up tamer.

I have gone down to watch the sheep at least three mornings a week since August 1987, always taking along my pre-school children. The noise of the kids playing on the swings and slides does not seem to attract the attention of the animals. They stay close unless the children try to approach them. A regular following of bighorn watchers has developed, with a half a dozen or so Boulder City residents bringing a pot of coffee to the picnic area to enjoy the tranquility of the park and watch the sheep against the dramatic backdrop of Lake Mead.

A few words of caution for watchers and photographers. A herd of bighorn is as wild and spooky as the most nervous member of the band. Don't try to approach in a loose group. If you must go in numbers, walk single file and stick close together. Don't stare directly at one animal for more than a few seconds — a stare is a threat gesture to the sheep. Don't walk directly toward the animal you want to photograph — zigzag slowly so that you appear to be passing by. Avoid any quick movements — you can ruin a careful half-hour approach by simply raising your hand to brush the hair out of your eyes.

Hemenway Valley Park is on Ville Drive, which intersects Highway 93 about halfway between downtown Boulder City and the Lake Mead National Recreation Area Visitor Center. For frame-filled portraits of head and horns, sit in your car at the curb. The sheep often approach to within five or six feet of a vehicle. If you want pictures with no signs of civilization, park at the north end of Pacifica Drive (the next north-south street to the east of Ville Drive), where the bighorn come down from the River Mountains, drink at the base of the municipal water tank, and continue to the park.

Alan Stumpf *served as a wildlife biologist with the National Park Service studying bighorn.*



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OUR TRAGIC LAST WOLF CHASE

by Royce Q. Holland

WE SELDOM HEAR HOUNDS CHASING WOLVES any more in Oklahoma because of the game laws and the scarcity of the gray timber wolves that gave us such a chase in the early thirties. Wolves were very unpopular with the ranchers. But scientists now tell us that the loss of an occasional calf was a small price when weighed against the damage to the Oklahoma prairie by the out-of-control rodent population, because of the wolves' absence. We knew little environmental-prairie-science in the early thirties, so we went after the wolves with a passion.

In each county there was a wolf-man. He was one of the few men who chased and sometimes caught the large, gray-brown creatures. My father was the wolf-man in our part of Garvin County.

We always kept about forty-five wolfhounds penned beside our barn. The wolfhound is a specialized dog. He is good only for chasing wolves. Outside of that, wolfhounds were dumb, dumb, dumb. If they were not penned between hunts, they would go off on their own at night and chase wolves, foxes, rabbits, or raccoons. They would run up to eighteen hours at a time, at full speed. When they were exhausted, they went to sleep wherever they were, and many forgot the way home. Then they would take up at the nearest farmhouse where they might get food. At least, we boys felt they had forgotten the way home.

The job of my brother and me was to ride our mules from county to county, gathering up those stupid hounds. Needless to say, he and I tried to keep the pen tightly closed and locked at all times.

Let me break down our pack of specialized and regimented wolfhounds. One was usually better than all the rest at picking up a new trail. That was Old Trailer. She was skilled at analyzing a wolf trail, understanding that it was, in fact, a wolf trail, not the trail of a cur-dog, a fox, or a raccoon. And she could discover the direction the wolf was traveling. This prevented the young hounds from wasting valuable time backward trailing. Once Old Trailer picked up a trail, she seldom lost it. Needless to say, she led the pack.

Our last and very tragic wolf chase started one evening just before dark when my father spotted a large wolf loping across the prairie above our house. Dad dashed to the hound pen and loaded the hounds on our old Model-T-Ford-Truck while he holstered his Navy six-shooter. He never used a rifle because he did not need one. Being a freight wagoner of Old Oklahoma, he had acquired a masterly skill with a six-shooter. He could split three eggs out of five, rapid fire, with that old Navy .36. This was documented many times, at fifty yards.

We all climbed aboard the truck and rumbled down the Section-Line-Road to where the wolf had crossed. Dad stopped the Ford and took Old Trailer out, leaving the other hounds in the truck. He unsnapped her collar and yelled that special Rebel Yell he always used to start a chase. "Hay-high-ho. Sikum, Trailer! Go get that wolf!" And he pointed his finger in the right direction.

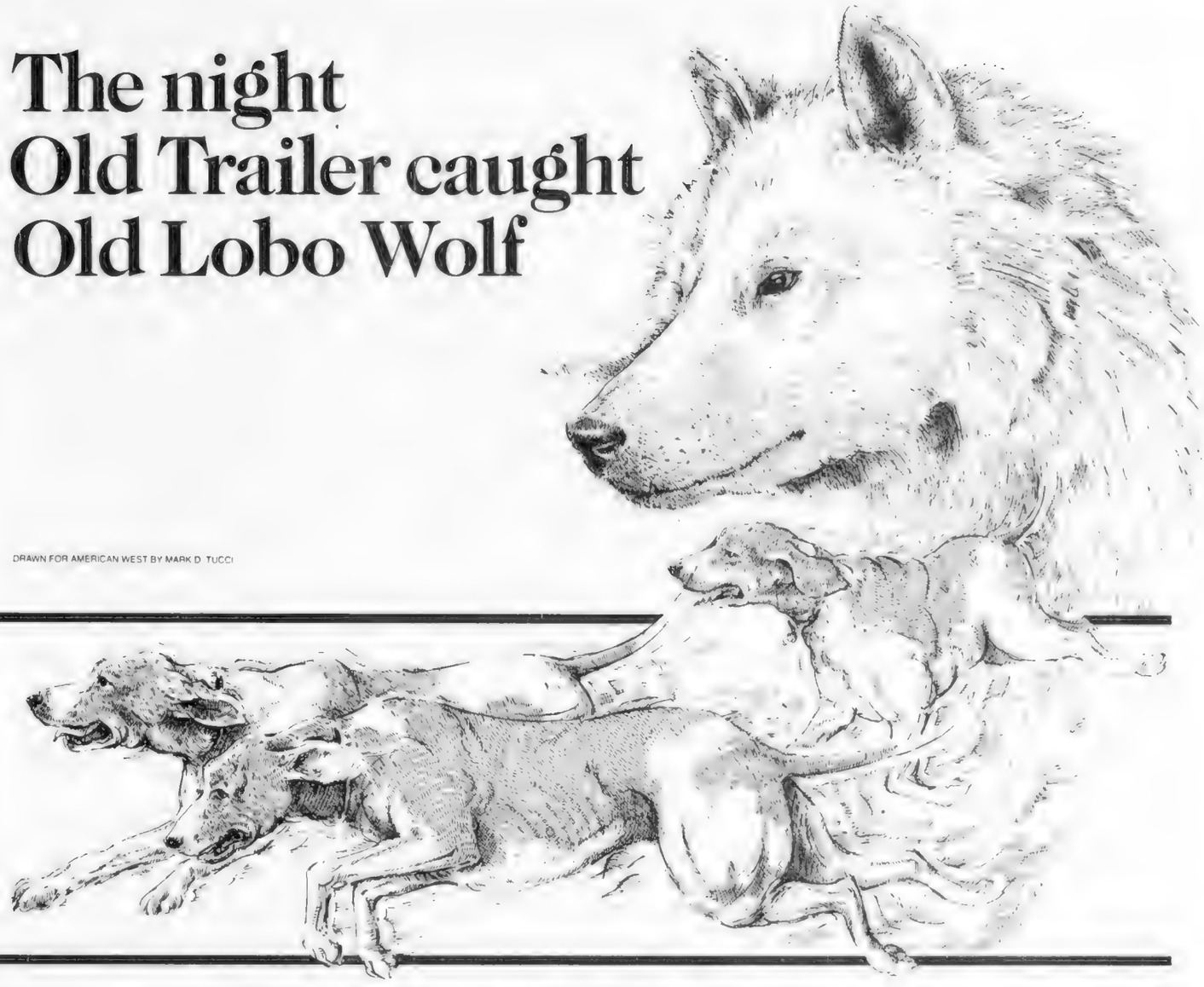
Old Trailer followed the wolf's trail across the dusty road. After a ways, she looked up at Dad and grunted and whined as she loped. She raced about one hundred yards up the trail, then stopped, raised her head with her mouth open, and bawled out a long burst of music. When she finished, she looked back over her shoulder at all of us and the other hounds, and poised as if she were a great opera star waiting for her cue to start a great performance. She then lowered her head and started to bawl, running up the trail.

"She's got the trail!" yelled Dad, as he unleashed all the other hounds. Trailer's beautiful music was then accompanied by the rising crescendo of forty-three other hounds' voices, each with its own special note.

What a scramble! Half of them were just half-grown pups, and they did not have the least idea of what they were supposed to do. They were all clumsy and awkward, falling over each other. But their hound instincts told them to follow the pack. After a few seconds all were straightened out, and the chase was on. Just then several neighbors arrived and turned their small groups of dogs into the chase. They wanted their hounds to get the experience of running with Dad's pack. What a beautiful sight all those hounds were, bawling and racing in a line across the prairie.

NEXT CAME BALDY. HE WAS AN OLD HOUND, AND he never got excited. We didn't notice him until he walked confidently out of the truck, put out his front paws, yawned, and had a good stretch. But we didn't forget about him because he was the most vital to the pack, besides Old Trailer. Baldy was a distance runner and a fighter. He was a beautiful hound, showing a lot of Black and Tan Walker colors. His ability to fight was vital because if the

The night Old Trailer caught Old Lobo Wolf



DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

wolf was cornered and Dad wasn't there to shoot it, Baldy could keep the wolf so busy that it could not kill any of the hounds. A cornered wolf is a killer. It uses its long fangs much like a saber, cutting, slashing, slinging its head.

Old Baldy was not in any hurry. He seemed to know this would be a long night. He loped after the pack about two hundred yards behind. He slowed down, put up his head, opened his wide mouth, and bawled a strong blast of music — a note we would remember. We got used to that note because Dad would listen for it all night to make sure Baldy was still in the chase, because when the pack catches the wolf, there most certainly will be a fight.

Dad could identify every hound all night. "That's old Tom!" or "That's old Blue. Now that's old Baldy. He's still with them, thank God." Dad kept his bull-call-horn resting on the ground with the mouthpiece to his ear so he could hear the hounds' music better.

At this point I must explain that the wolf we were chasing this night was an old bitch wolf. She had a den of pups somewhere near the foot of the Tabletop Mountains in western Garvin County. Dad told us that she would never leave those pups. He said she would run a five-to-ten-mile circle around them all night until she was run-to-ground. This explains why we seldom had to move to hear the hounds run in the all-night chase.

But there was one wolf that most of us, except Dad, would overlook. He was the Old Boy Wolf. Dad knew he was out there somewhere. With an experienced wolf hunter like my Dad, one learns how wolves have survived all these years. We were not chasing just one wolf. We were chasing a wolf family hell-bent on survival by use of all the tricks, schemes, and ploys they have inherited over all the years gone by.

The old male wolf had not been heard from this night. But about one o'clock there was a confusion in the chase music — a lot of yapping in discord of the general flow of the music of the hounds' bawling. "Oh God", said Dad, "that Old Boy Wolf is slicing her trail. He's dashing back and forth across it, trying to get the pack to pick up on his trail, so he can give her a rest." Dad listened intently for awhile. "But Old Trailer is hard to fool. She's still on the trail," he said confidently.

Everything was quiet for awhile — then Dad slapped his knee. "He did it," said Dad. "They've taken off after him now, and he will take those hounds clear out of this county as far from those pups as possible. No circling with him! He'll take them all the way to Kansas and beyond if he can. He was clever enough to fool Old Trailer. I bet that's Old Lobo. He's

been around for five or six years." Dad looked at each man with us and said slowly, "Men, we are going to lose some hounds tonight."

A neighbor lifted Dad's bullhorn and tried to call the hounds. But our hounds did not respond to the call-horn when they were in the heat of a chase or a fight. We sat and listened as the beautiful chase music faded to the northwest toward Chickasha.

"Well, he's on his way," said Dad, "perhaps to Beaver County at least, before he even turns or slows down."

"How in the world will we follow them?" asked one of the neighbors.

"We're not going to follow them," said Dad. "Just on a long shot we're going to those sand-rock cliffs at the head of the Tabletop Mountains southeast of Rush Springs in Grady County. That's where he will stop and make his stand if it's Old Lobo, and I certainly think that's who he is. Ed Lawson told me about Old Lobo. Ed lost thirteen hounds last fall in those sand-rock cliffs," said Dad. "When Old Lobo gets cornered on a cliff, he can whip a hundred hounds and kill half of them in the process."

Sadly and quietly we drove two hours to Rush Springs. Then we took a rough country road to the head of Wild Horse Creek. After about thirty minutes we heard the pack and their music. By the time Dad got the truck parked, the chase music had changed.

"They're fighting," said Dad. "Lobo has slipped on to one of those narrow ledges. They have him bayed against one of those sand-rock cliffs." Dad listened intently for awhile. "Thank God, Baldy is still with them. Old Baldy is a scrapper," said Dad. "I don't know how he'll come out against Old Lobo. Lobo is a big one. I think I saw him lope across our pasture last spring. He'll stand twice above any of our hounds."

THE FIGHTING NOISE GREW INTENSE AS WE SCURried for about twenty minutes to the base of the steep cliff. Suddenly with a thump, bump, and a yelp, a hound rolled down the steep grade and came to a stop near our feet. He was dead and covered with blood. "I've got to get up there," said Dad, unholstering his six-shooter and checking the load.

In the meantime the noise of the fight, not three hundred feet above our heads, was frightening. A pack of hounds all fighting is an awesome sound. Hound after hound rolled down the steep grade — some dead, some crawling, limping, and whining. Dad scurried to the base of the cliff, with his carbide miner's light. We had no powerful flashlights in those days, but the carbide light was quite bright. Dad stopped and bent over a fallen hound. It was Baldy. His throat was slashed, and his whole shoulder joint was protruding through his flesh. He was covered with deep gashes. He was dead.

"This is enough," said Dad, straightening up and rechecking his six-shooter. "I've got to kill that wolf." He started running up the steep grade, streaking his light along the cliff. Just then Dad stopped and laid his light down and holstered his gun. He gently picked up a bloody hound in his arms. He fell to his knees. "Oh, Trailer! You old fool, why did you try to take Lobo by yourself?"

Dad was crying, holding Old Trailer to his chest. He laid her down gently and pulled his .36 again. "I've got to kill that s.o.b. before he kills every hound we've got," he said. Dad disappeared up the grade. We could see only the streaking of his light beam along the cliff. Then we heard one deafening shot. The huge wolf rolled all the way to the bottom of the grade. It did not move; it was dead, I guess, before it started rolling from the top of the shelf where Dad's bullet found it.

Dad walked to the truck holding Old Trailer to his chest. He turned sadly to my brother. "Bring Baldy to the truck. We will take him with us." The other men came along dragging the huge, gray wolf. It was a sad, two-hour trip home. Dad had one of the neighbors drive the truck. He just sat and held Old Trailer in his arms.

It was just breaking day when we got home. We unloaded all the dead hounds and the huge wolf.

"Dad!" said I, "if I can borrow your knife, I'll start skinning the wolf." I hoped this would cheer him up.

"No, Son," he said, "we are not going to skin that wolf. Get your shovel and go to the hill and dig three holes." He nodded toward a little knoll where he always buried his dead hounds. "Dig one hole for Trailer and one for Baldy, and dig one for the wolf in the center." He looked a long time at the huge wolf. "We aren't going to hang the hide of this noble s.o.b. on any barn wall."

I was shocked and Dad noticed it. His voice was trembling.

"To save his pups," said Dad, "he outran fifty hounds half the night. He made a stand and killed or crippled over half of them. And if I had not shot him, he would have done-in the whole pack. It just don't seem right to hang his hide on the barn wall, because we did not win this fight, Son." He laid Trailer on the ground gently and stood up with blood draining down the bib of his overalls. He smiled and winked at me through tears as he bit a quid of homegrown chewing tobacco and tongued it into his cheek.

Burying the wolf surprised me. We needed the money so bad. The Ranchers' Association had up about a ten-dollar bounty. The federal government had up, I think, about seventeen dollars. And the pelt would bring at least nine dollars. But that was the way Dad wanted it.

Dad never found heart to train another pack of hounds. He turned in at the State Hospital six months later with a life-crippling disease. He never again heard the hounds run. That was Dad's way. He never told us that he was sick, but Mother said he'd had this terminal disease for over five years.

I sometimes wonder if there is that brand of "honor-enemy-camaraderie" still left in Oklahoma. I guess there is but in a different form.

There is still one thing incomplete about that last wolf chase. I wish I were musician enough to put that whole chase to music. Yes, I know there have been many efforts to mimic a wolf chase with voices, French harps, fiddles, banjos, and guitars. But if one could put that last chase to music along with all the truly deep emotions felt by all of us that night, it would be a folk classic that would be played by Bluegrassers for a hundred years.

Royce Q. Holland *reminisces about his early experiences from his home in Oklahoma City.*

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GOLD. THE WORD SPARKS A FEVER OF EXCITEment. Gold is the reason I am here in central Arizona watching a gilded sun glide up over scrubby mesquite-covered hills from the vantage point of a leather saddle. We have ridden out from Wickenburg, trailing the course of the Hassayampa River. Our destination is a spot where heavier-than-usual spring rains have, we hope, washed down new deposits of placer gold.

The air is as clean and dry as rain-washed, sun-dried stones. Dressed in colorful spring finery, the hardy flora of this desert area scents the air with spicy perfume. The only sound we hear is the cthlop, tholp, tholp of the horses' hooves punctuated by an occasional plaintive call of a desert bird. A little over a century ago, hundreds of prospectors swarmed over this rugged empty region in a mad quest for gold. More than eighty working mines wrested the precious metal from the hard, stony ground. Now, I come bringing my own pan and pick, with high hopes of discovering a treasure trove.

The four of us — including my brother, his wife, and Uncle Bernie who has been scouring these hills for gold since he fled the humid plains and settled in Phoenix almost thirty years ago — all struggle to act as if it doesn't really matter whether we find our own golden nuggets. Gold fever, once caught, is as virulent today as during the original American gold rushes. As I've recently learned, prospecting for gold in today's West promises adventure and excitement, just as it did a hundred years ago.

From the moment we set foot in this historic Arizona mining area, we are intensely aware of the role that gold played in its settlement. The prospects of quick, fabulous wealth lured miners, prospectors, rowdies and ruffians, and a lot of good folk who stayed on after the rest drifted away. Towns sprang up in a region previously inhabited only by Indians and U.S. cavalrymen. When easily and cheaply mined ore ran out, the mines closed one by one, and nearby boomtowns became deserted shells.

One of the most famous old mines in this area is the Vulture Mine, discovered by Henry Wickenburg in 1863. Several legends float around about how he discovered gold at this site; I prefer the version in which Wickenburg shot a vulture that fell near a large nugget, thus pointing the Prussian to one of the richest gold finds in Arizona. Ore worth millions of dollars was taken here during the mine's productive years that ranged well into the twentieth century. Within the last three years, the Vulture is being worked again, and visitors are no longer allowed on the historic location.

COURTESY WICKENBURG CHAMBER OF COMMERCE

by Jane Beckman

THAT GOLDEN WESTERN FEVER IS CATCHING

Prospecting today with pick, pan, and metal detector

I KNOW THAT IF I WANT TO PROSPECT FOR GOLD TODAY, the best bet is in regions that have already produced gold. The influx of serious and recreational prospectors into these areas has spawned specialty stores catering to prospecting needs. Before we started on our quest, we paid a visit to one of these shops to buy needed equipment.

I suppose I expected a line of burros hitched in front of the store and a coterie of dusty bearded types poking among the wares for the latest in pickaxes and flapjack mix. What I found was every piece of equipment anyone might need for modern prospecting. The customers, like me, were visitors anxious for firsthand prospecting experience.

Don, a tall, straight man with a thatch of graying hair, was examining a display of books on prospecting. He told me his interest in the subject grew out of an article he read in a Phoenix newspaper while he was attending a business convention there. He researched his proposed location in historical writings. Now he is back here on his own vacation time, making a sizable investment in equipment for unearthing the gold he believes he will find at the bottom of a deep pool in the mountains.

The list of supplies he requires includes a power winch and dredge, metal detector, wet suit, and of course, a gold pan. "Even after you get the gravel up with that equipment, you're still going to have to pan out the gold," he said.

Metal pans, I discovered, have given way to colored plastic, though the 30° to 40° angle of the sides still proves best for shape. I held up a red one with ridged bottom, trying to imagine how it would feel heavy with gravel and water. And would I recognize gold if I saw it, I asked myself.

Through the years Uncle Bernie has recognized enough gold to sell several hundred dollars worth. He has a tie tack made from one find and a couple of nuggets in a little water-filled vial as argument against any disparaging remarks about his avocation.

Uncle Bernie has not been so lucky as Bob Ashley who originally came out to this part of Arizona to escape the rat

(Opposite) ***Near Wickenburg, Arizona, a group sets out on horseback for a day of gold-panning.*** **(Below)** ***At Roaring Camp on the beautiful Mokelumne River in California, these gold seekers use modern wet suits and machinery to search for the coveted metal.***

COURTESY ROARING CAMP MINING CO.

BOTH PHOTOS COURTESY ROARING CAMP MINING CO.

(Top) ***At Roaring Camp in the Mokelumne River Canyon, family groups take time off from prospecting to go for a refreshing swim.*** **(Above)** ***Two guests at Roaring Camp receive instruction from their guide on the best way to work a gold pan.***

race of the East and to raise horses. Ashley arrived here in the early 1980s, about the time the high price of gold brought in a new wave of prospectors. He opened a store selling prospecting supplies and read extensively about gold prospecting and mining and began running day gold-panning trips on the land he had purchased for his horse-breeding operation.

Everyone he took out could always manage to pan a little gold, he found. He soon realized that the land he had bought to raise horses was literally a gold mine — and one that could be worked commercially. Previous owners had patented the land as mining property back in the 1930s. Ashley gave up the store and the day trips and went into a commercial gold-mining operation. "We use a dry washer and shaker," he told me. "The gold is removed by a continuous amalgamation process using a mercury and water mixture. This is the most efficient and cost effective way we can do it."

Even with a substantial investment in equipment, Bob Ashley mines gold for about $300 an ounce. With gold selling near $450 an ounce, that leaves an acceptable profit margin.

THE IMPORTANT QUESTION THAT BOB ASHLEY asked his assay office in 1980 was the same one that thousands of prospectors asked a hundred years ago: "Is there enough gold to make a mine?" Mike Jacobs answered that question in the same Jacobs Assay Office that his great-grandfather opened in Tucson in 1880. In recent years, hundreds of prospectors have come into his office annually, bringing ore samples for testing. And the findings? "We've tested several that were good enough to make a mine," Mike Jacobs says. "Even some of the recreational prospectors find enough in a year to buy a new pickup."

WHEN YOU GO

You are more likely to find gold in an area where it has already been found. Most states of the American West have at least one sizable area where placer gold has been previously taken. For information about safe places where you may be allowed to prospect for gold, ask the state's bureau of mines, the local chamber of commerce, or the U.S. Forest Service's area information office. Ask if you need a permit.

Check a Forest Service map to make certain you stay off private land and previously staked prospecting claims. To mine on federal land, you must file a claim with the Bureau of Land Management and pay a small fee. For information on how to file a claim, write: Director, Bureau of Land Management, Washington, D.C. 20240. Request bulletin 4-76 "Staking a Mining Claim on Federal Lands."

Many areas where you are most likely to discover gold are off paved roads. When going into a back-and-beyond area to prospect, make sure your vehicle is up to the terrain. Take sufficient food and water. In truly remote areas, be sure you leave your itinerary with a Forest Service ranger or someone else, in case you run into trouble.

To prospect for gold, you may want only a pan, but modern equipment can require substantial investment. Prices on some equipment you would need for underwater prospecting are approximately: wet suit and weight belt, $250; air compressor, $300; dredge, $500–$12,000; metal detector, $300–$600; winch, $1,000. Most areas where gold prospecting takes place today have stores that cater to the needs of prospectors. Check the Yellow Pages or with the local chamber of commerce.

Wickenburg, Arizona *(on U.S. highway #89 about 50 mi. northwest of Phoenix): If you want to try your hand at prospecting near Wickenburg, The Big Corral Livery Stable will take you on all-day gold-panning rides by wagon or horseback along the Hassayampa River ("river that runs upside down"). A five-to-six-hour ride on horseback costs $40 per person. A five-to-six-hour wagon ride (ten or more people) costs $12.50 per person. Beverages, snacks, and gold pans are provided. Call for reservations at 602/684-7679. Or write to The Big Corral Livery Stable, 359 North Tegner, Wickenburg, AZ 85358. The Wickenburg Chamber of Commerce (tel. 602/684-5479) informs us that most of the land in the area is private. Check regarding likely places to prospect. Also, the Chamber emphasizes that the nearby Vulture Mine is no longer open to visitors.*

Mother Lode Country in California *(along the western foothills of the Sierra Nevada, California highway #49 links 9 gold-bearing counties): One of the most popular areas to prospect for gold and to view famous gold mines is in the California Gold Country where the Forty-Niners began their pell-mell search for yellow treasure after James Marshall found the bright metal at Coloma in 1848. In this region, Amador County offers a number of prospecting opportunities and other attractions. For information, write the Amador County Chamber of Commerce, P.O. Box 596, Jackson, CA 95642 or telephone 209/223-0350. Ask for the booklet "Visitor's Guide to Amador County" which indicates places you may pan for gold, lists historic gold mines that you may tour, lays out walking tours of many old settlements, lists wineries to visit, and offers information on camping and fishing. The Chamber will also send you an informational sheet "Gold Panning in the Mother Lode" that tells you where to look for gold, what equipment you need, how to practice panning at home, and includes a map showing where you may pan for gold in Amador County. Ask also for the following pamphlets: Lodging and Dining Guide, Bed and Breakfast Inns of Amador County, and Calendar of Annual Events.*

Roaring Camp offers an opportunity for family recreation and gold prospecting in the beautiful Mokelumne River Canyon in Amador County. Once used by Forty-Niners, the Camp was originally accessible only by horseback. Today it is reached by a six-mile-long road that runs one mile down into the canyon, open only to Camp vehicles, which transport guests and their equipment. Guests may take a guided four-hour tour or rent a camp-type Prospectors' Cabin for a week or more. Guests may mine their own gold by panning, sluicing, dredging, and dry washing. The first ounce of gold you mine is yours; all over one ounce per cabin per week must be split equally between you and Roaring Camp. The Camp sells or rents prospecting equipment.

The Camp offers excellent fishing, swimming, and rafting on small rafts. Guided hikes through the beautiful canyon provide opportunities for rock collectors to pick up quartz crystals, jade, jasper, river rubies, and arrowheads. The Camp provides horseshoes and pool tables. A complimentary Bar-B-Que dinner is given every Wednesday night for all guests.

Each spring, Roaring Camp offers a Gold Prospecting Seminar, giving instruction in how to prospect placer and hard-rock gold by panning, sluicing, crevicing, dredging, and dry washing. In 1989 the Seminar will be May 10–14. Cost (including meals, lodging, and use of necessary equipment) is $440 per person with double occupancy; $550 per person, single occupancy; special rate for children, $275 each. Reservations are necessary. Deposits are not refundable.

Roaring Camp is located off California highway #88 near Pine Grove in the Sierra foothills. It is open May through September. Rates per week for a Prospectors' Camp Cabin are $280 for 1 to 2 persons, $105 for each additional person. The special family rate charges $65 for each additional person under 18 years. Minimum rental is for one week. Bring your own bedding, dishes, and utensils for cooking in an outside barbeque pit. Cabins are lit by Aladdin lamps, as there is no electricity. Modern bathhouses are provided. Reservations are necessary. Deposits are not refundable. The Trading Post sells groceries, prospecting equipment, souvenirs. There is a saloon and a snack bar that serves light meals. For information and reservations, write to Roaring Camp Mining Co., Box 278, Pine Grove, CA 95665 or telephone 209/296-4100.

At Roaring Camp in the Mokelumne River Canyon, guests enjoy a weekly cookout Bar-B-Que dinner.

PHOTO COURTESY ROARING CAMP MINING CO.

Riding out on horseback this morning in search of gold, with my new gold pan safely tied in my gear, I feel as if I am a child again with a brand new Christmas toy. As we near his favorite gold-panning spot, Uncle Bernie says, "You don't find placer gold in fast-moving mountain streams as much as in some place where the gradient is more level. Like right about here." He grins and reins his brown mare next to a spot where the stream broadens.

As the golden sun reaches midpoint in the sky, we novices get our first try at panning. "First, shovel off that sand and gravel on top," Uncle Bernie advises. He slices his shovel down through the moving water and demonstrates.

I can feel the cold water even through my thick rubber boots. It's hard not to grow impatient clearing away the surface gravel and sand. But the gravel below is what I want to fill my pan. I notice the strain on my back as again and again I lift the shovel toward the pan. "You've got to fill it level full of gravel," Uncle Bernie says.

Once the gravel is level with the pan top, I set the pan in about six inches of water and knead it by hand. The water is cold and numbing. I wish that I'd brought rubber gloves as well as rubber boots. Now comes what I consider the real panning: shaking the pan vigorously to make sure the heavier nuggets will sink to the bottom. Then I tilt the pan slightly, moving it quickly up and down to let the lighter material wash out.

"Remember, don't swirl it — your gold will wash back out in the stream," Uncle Bernie warns.

Even though I don't rotate the mixture, there's nothing that might even possibly be gold in the first pan. I push back a surprisingly deep feeling of disappointment and begin loading the pan again. The next four pans are the same. They contain nothing that Uncle Bernie will classify even as possible gold. "I might as well be back home shoveling in gravel from my driveway," I complain.

"Try over there." Uncle Bernie points a little further upstream.

The sixth time is the charm. Caught in the ridge in the bottom of the pan are three small flecks of what experienced prospectors call "color."

Eureka!

BIBLIOGRAPHIC NOTE

Readers interested in prospecting will find many books and pamphlets on the market giving information about locations, methods, and equipment. A few of the useful ones are: *The Best of the Gold Country* (Pine Cone Press, Walnut Creek, CA); *Gold Rush Country* (Lane Pub. Co., Menlo Park, CA); *How and Where to Prospect for Gold* (Tab Books, Inc., Summit, PA). Aspiring prospectors will find this magazine fascinating: *Gold Prospector*, 521 East Alvarado St., Fallbrook, CA 92028.

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Jane Beckman *is a free-lance writer from Walters, Oklahoma.*

LOST TRAILS

PHOTO BY A. THOR

Independence Rock — Beacon on the Oregon Trail

by Walter R. Haefele

More than 300,000 westward-bound pioneers who drove their oxen along the Oregon Trail stopped at Independence Rock in Wyoming on their way to California and the Northwest. A thousand of them scratched, carved, or painted their names on this huge granite rock until its smooth glaciated surface became a virtual outdoor hotel register. Though weathered by wind and water, hundreds of these inscriptions are still visible today.

The Rock is almost 200 feet high and about 1,800 feet long, standing like a beacon on the high, windswept prairie fifty miles southwest of Casper, Wyoming. The old Oregon Trail crosses state highway #220 at the Rock and follows the Sweetwater River 100 miles upstream to South Pass, which was the only practicable route in the mid-1800s for wagons crossing the Rockies north of New Mexico.

Jedediah Smith and his mountain men "discovered" this trail in 1824. Within two years William Sublette, Jim Clyman, Benjamin Bonneville (the first plains wagonmaster), "Broken Hand" Fitzpatrick and other fur trappers clearly inscribed their names in the Rock

In 1836 the courageous wives of medical missionaries Marcus Whitman and William Spaulding were the first white women to accompany their husbands across the Rockies. Though impatient to reach Oregon before the snow flew, they halted long enough at Independence Rock to carve their names.

Year by year the flood of emigrants increased. In 1840 Father Pierre Jean De Smet called the Rock the "great registry of the desert" because of the many names he saw inscribed on it. Captain (later General) John C. Frémont stopped at the Rock in August 1842 during an exploration and survey trip. By the light of his buffalo-chip fire he wrote in his diary that just about every smooth area on the Rock, as high as a man could reach, was covered with names.

By 1843 the Oregon Trail was clearly marked by ruts made by the iron tires of wagons and by the graves of those who died along the way. In that year two hundred wagons and a thousand dusty pioneers of the second Whitman party plodded slowly upriver past the Rock. They carved the simple inscription, "The Oregon Company arrived here July 26, 1843," before they toiled on.The first company of Mormons under Brigham Young 143 men, three women, and two children — struggled past the monolith in 1847. The Mormons who followed during the next six years went almost unnoticed among the fifty thousand gold seekers hurrying to California along the trail.

About this time the big granite boulder was christened Independence Rock because it was frequently the site where emigrants celebrated the Fourth of July. On July 4, 1847, more than a thousand sun-browned pioneers who had left Missouri early in the spring gathered there to whoop it up on our nation's seventy-first birthday.

As the years went by, troops of cavalry, families with pushcarts, Pony Express riders, overland stages, and droves of cattle and horses kept the trail past the Rock swirling with dust. In 1853 alone, more than 25,000 stouthearted men, women, and children braved the long, dusty, dangerous journey. It was not uncommon for travelers to bury ten percent of their companions during the 2,000-mile trek.

The rattle of wagons ceased after the transcontinental railroad was finished in 1869, and the pioneers who braved so much hardship were soon forgotten. Then Ezra Meeker, who had driven his oxen over the Oregon Trail in 1852, started a campaign to awaken Americans to this saga of the winning of the West. Meeker attracted attention in the early years of this century by traveling the trail twice more. His efforts bore fruit on July 4, 1930, at the Covered Wagon Centennial when 10,000 people gathered at the Rock to attend a dedication and to honor the hardy men and women who had labored along the trail in dusty wagons.

Today a high-speed highway curves past Independence Rock, now designated a National Historic Landmark and a Wyoming State Historic Site. A traveler can picnic in its shadow and walk around it to examine the bronze plaques and the tiny cemetery. You can climb to the top to view the magnificent scenery up and down the Sweetwater River. But the inscriptions — among the last tangible evidence of a cavalcade of intrepid American pioneers on the Oregon Trail — are the main attraction. They are now fenced off to discourage travelers from damaging the historic grafitti.

Walter R. Haefele *is a free-lance writer who lives in Camino, California.*

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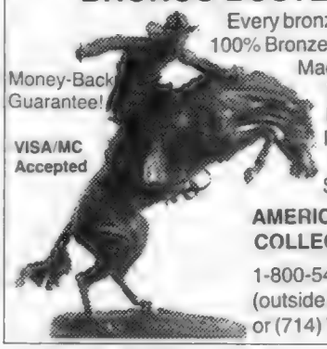

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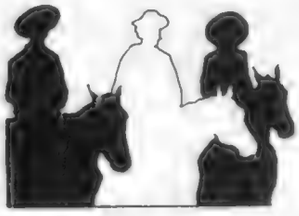

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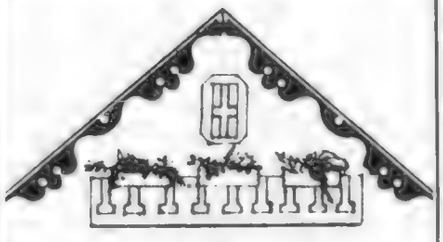

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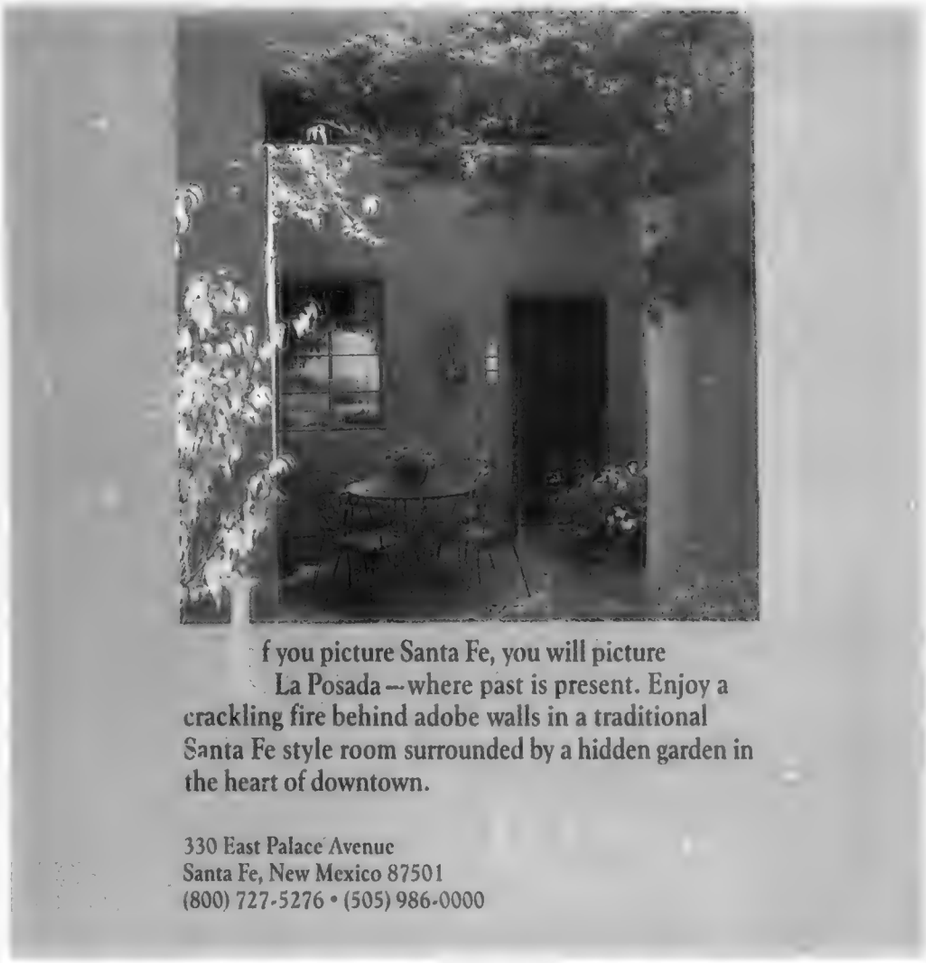

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WESTERN ART NOTES

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PHOTO BY ELIOT PORTER. COURTESY MUSEUM OF NEW MEXICO

Eliot Porter Donates Photos to Museum of New Mexico

New Mexicans recently received a special gift: a comprehensive cross section of the lifework of famed photographer Eliot Porter has been donated to the Museum of New Mexico by the artist. Porter, long recognized as a major twentieth century photographer, has lived in Tesuque, New Mexico, since 1946 and wanted to guarantee that his home state would be endowed with an in-depth representation of his work.

The majority of Porter's collection is promised to the Amon Carter Museum in Fort Worth, Texas, so New Mexico curators were thrilled when the photographer announced that a significant number of his photos would be donated to the museum in Santa Fe. According to Curator of Photography Steve Yates, the gift is vitally important. "We recognize our need to collect and preserve for the future the works of major [twentieth century] national and international artists," he said. "Mr. Porter's gift will result in a significant part of his life's work remaining in New Mexico."

Another special aspect of the donation is the exhibition "Eliot Porter, Photographer: A Gift to New Mexico," which will hang at the Museum of Fine Arts in Santa Fe (part of the Museum of New Mexico) from December 17 until February 26, 1989. (Porter's first museum exhibition was in 1940 at the same institution.)

Influenced and encouraged by famed photographer Alfred Stieglitz, Porter gave up a teaching position in medical research at Harvard University in the late 1930s to begin a photographic career. He quickly became known for his pioneering use of color, especially for nature subjects. Porter's work with the medium helped to establish it as an art form. His natural history photographs, particularly those of birds, have been popularized in numerous publications.

One of the largest and longest running events in Arizona art history, the annual Western Art Show and Sale at the Mountain Oyster Club in Tucson, is scheduled for November 20. This year's show will feature the work of over 100 artists and more than 250 paintings and bronzes. In the past, well-known artists Olaf Wieghorst, Gordon Snidow, and James Boren, among others, have taken part in this event. Stephen Van O'Meara, noted western art authority, will address the gathering before the sale.

Hispanic folk art — long treasured in the Southwest — and Hispanic fine art — a little-recognized medium — are finding a home at national galleries around the country and are the subject of a major traveling exhibit currently in Santa Fe. "Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors" is on display in two parts at the Museum of Fine Arts and the Museum of International Folk Art through November 27. Thirty artists have contributed 150 pieces: folk-inspired sculpture (brightly painted and stylized animal carvings), true folk art (santos, for instance), and abstract and realist paintings, among other works. Organized by the Houston Museum of Fine Arts, it is the largest and most diverse — a hand-painted low-rider car was originally included — exhibit of its type to tour the U.S.

A sparkling tribute to a glassmaker who was a legend in his time can be found in "Frederick Carder: The Possibilities of Glass," an exhibit currently at the Phoenix Art Museum. Founder of Steuben Glass, Carder first became interested in the medium as a teenager in 1897. In the following years, his artistic and technical achievements spanned the decline of Victorian tastes and the rise and fall of Art Nouveau and Art Deco. His work went out of fashion in the 1930s but has returned to favor and is now coveted by collectors and museums. Forty pieces of his innovative work — functional pieces, art glass, even a pair of glass slippers — will be on display until January 15, 1989.

Shrine to Music. Vermillion, South Dakota, is the home of a unique museum dedicated

entirely to the history of European, American, and non-Western musical instruments. It's the only one of its kind in the U.S. Many of the 5,000 instruments in the collections are works of art, like the late-sixteenth century cello crafted by Andrea Amadi for King Charles IX of France. The back is delicately painted with Charles's coat of arms. The Shrine to Music also owns a 1693 Stradivarius violin. Both the cello and the violin are on display along with some 500 other strings, woodwinds, horns, and exotic instruments from Africa and Asia. Associated with the College of Fine Arts at the University of South Dakota, the Shrine to Music is located in the old Carnegie Library at Vermillion.

The Native American Art Gallery in Venice, California, is the host for "Glory of the Southwest," a show of one-of-a-kind American Indian works of art dating from 700 A.D. to the twentieth century. The heart of the display is a wide variety of Hopi Kachina dolls and a large selection of Navajo textiles. Also featured are examples of Pueblo pottery, antique woven baskets, and vintage jewelry. The exhibit lasts through December 17.

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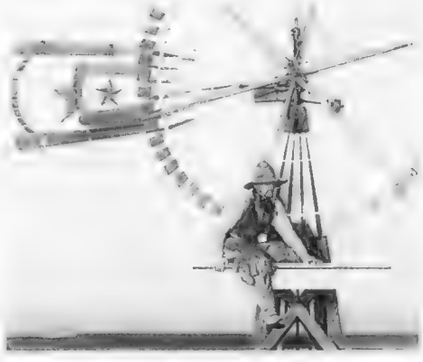

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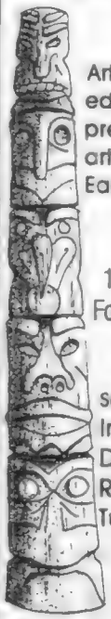

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ART NOTES

PAVILION FOR JAPANESE ART PHOTO BY TOM BONNER 1988 COURTESY LOS ANGELES COUNTY MUSEUM OF ART

levels include exhibit areas, library, offices, and storage.

The opening featured the first comprehensive look at the Museum's collection of Japanese art — holdings that have earned international recognition. Among the pieces on display are screen and scroll paintings from the notable Shin'enkan Collection, figure paintings, statuary, textiles, ceramics, netsuke (small toggles for attaching pouches or boxes to a kimono sash), and Japanese lacquer pieces.

The Los Angeles County Museum of Art has also organized an exhibit of Goff's designs that will be on display until November 27.

Forty-seven important watercolors created by Prussian artist and naturalist Heinrich Balduin Mollhausen have been acquired by the Amon Carter Museum in Fort Worth, Texas. An adventurer, writer, and naturalist, Mollhausen toured the American West in the 1850s. His ability as an artist, and the influence of German explorer Alexander von Humboldt earned him a spot on two U.S. government survey expeditions to record the places, people, and natural attractions along the way. Until recently the watercolors from Mollhausen's 1857 trip to explore the lower Colorado River were thought to have been lost or destroyed, but officials from the Amon Carter found them in the hands of a private dealer. Plans are under way for an exhibit and catalog of Mollhausen's work in 1992.

The Desert Caballeros Western Museum, operated by the Maricopa County Historical Society since the early 1970s, is considered by some to be one of the best-kept secrets in Arizona. Word is out as of November 26, though, when the Society holds a day-long celebration and open house to dedicate a park and bronze statue next to their building in Wickenburg. The event includes cowboy craft demonstrations, Western music, food, and speeches by dignitaries. Highlight of the fiesta will be the dedication of a nine-foot bronze by cowboy artist Joe Beeler. A retrospective of Beeler's work will also be on display in the museum until December 15. A Sedona, Arizona, resident, Beeler is a founding member of the Cowboy Artists of America and is known for his accurate depictions of the American cowboy.

The traveling exhibit "Santa Fe Trail Series: Photographs by Joan Myers" is showing at the Nelson-Atkins Museum of Art in Kansas City from December 4 to January 8, 1989. The display was organized by the Smithsonian Institution. (See "Western Art Notes," AMERICAN WEST, June 1987.)

"Frontier America" — paintings, sculptures, and artifacts from the Buffalo Bill Historical Center in Cody, Wyoming — is at the IBM Gallery of Science and Art in New York City from December 13 through February 25, 1989. (See "Western Art Notes," AMERICAN WEST, April 1988.)

Vacaville Museum in Vacaville, California, has announced a new exhibit titled "From Rising Sun to Golden Hills: The Japanese-American Experience in Solano County," which will be on display until November 27. Japanese settlers emigrated to Solano County, east of San Francisco, during the 1880s in search of jobs and opportunities. Their acumen in business and agriculture and their will for hard work soon earned them considerable influence in Vaca Valley and in Vacaville. The Japanese were not always welcomed without prejudice, and their successes caused some hostility among the non-Oriental population. Finally, their internment during World War II greatly diminished the Japanese influence in the area. The interpretive exhibit tells their story — proud and sad — in photographs, documents, and artifacts.

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RANCH OF THE SWALLOWS PHOTO BY SUSAN B. WARD

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WESTERN BOOKS IN BRIEF

These books may be purchased from your local bookstore.* AMERICAN WEST *does not sell them.

The Backyard Horseman *by Ron Rude (Mountain Press Publishing Co., Missoula, Mont., 1987, illus., biblio., index, 146 pp., $12.95 paper).*
Horses are creatures of fairly simple needs, according to Ron Rude, but none involve building a relationship with a demanding human who puts up fences and straps on saddles. Written with a sense of humor, this is a no-nonsense guide to owning and living with a horse. Rude gives practical advice on buying an animal, training, equipment and its maintenance, horse psychology, even knots and hobbles. Numerous photographs complement the volume.

Images of Our Times: Sixty Years of Photography from the Los Angeles Times *by the Staff Photographers (Harry N. Abrams, Inc., New York, 1987, illus., 224 pp., $24.95).*
This volume captures the life and times of Los Angeles and southern California over a sixty-year period. Images include tragedies and triumphs, people, sports, events like the opening of Disneyland, disasters, and comic relief.

Downriver: A Yellowstone Journey *by Dean Krakel II (Sierra Club Books, San Francisco, 1987; 272 pp., $16.95).*
Writer Dean Krakel chronicles his ten-year adventure, rafting, trekking, and exploring the entire 700-mile length of the Yellowstone River basin. Krakel wanted to know the wild, free river, in danger of being dammed, before it was too late. Blending the past and present, Krakel looks at historical events (including Custer's final days), urgent environmental problems (the basin sits atop the largest strip-minable coal formation in the world), and some colorful historical and present-day characters who lived along the river's banks.

Roadside Geology of New Mexico *by Halka Chronic (Mountain Press Publishing Co., Missoula, MT, 1987; 269 pp., illus., gloss., index, paper $9.95).*
New Mexico, "The Land of Enchantment," lives up to its nickname with its varied scenery of desert lowlands, hoary peaks, volcanic uplands, colorful plateaus, and a great rift valley that runs the length of the state. These enchanting geological features are explained by Halka Chronic in a non-technical, plain-English way in volume thirteen of the *Roadside* series. Besides including helpful diagrams, maps, and photographs, Chronic has arranged the book so that pages noting specific roads and places can be readily turned to.

Race Across Alaska: First Woman to Win the Iditarod Tells Her Story *by Libby Riddles and Tim Jones (Stackpole Books, Harrisburg, Penn., 1988, illus., 238 pp., $14.95 paper).*
Absorbing and personal, this book is Libby Riddles' story of the 1,200-mile sled-dog race from Anchorage to Nome in 1985. For nineteen days, she and her dogs fought the punishing, bitter cold, competing against more seasoned teams. She made history and became a genuine heroine to Alaskans, finishing two and one-half hours in front of the nearest competitor. In short sidebars, co-author Tim Jones relates the history of the Iditarod Trail and provides background on today's mushers and racing dogs.

Ride for the High Points: The Real Story of Will James *by Jim Bramlett (Mountain Press Publishing Co., Missoula, 1987; illus., gloss., index, 242 pp., $26.95).*
As a cowboy at the turn of the century, Will James did it all—roping, riding, busting broncs, even milking cows. As an artist and writer, he enjoyed great popularity and some financial success, but he was never happy in the limelight. Popularity caused problems with alcohol, and his drinking ended his marriage and led to his premature death at age fifty. Jim Bramlett tells it all with great affection for the author of the best-seller *Smoky the Cowhorse.*

Talking with the Clay: The Art of Pueblo Pottery, *text and photographs by Stephen Trimble (School of American Research Press, Santa Fe, 1987, illus., index, 116 pp., $14.95 paper, $27.50 cloth).*

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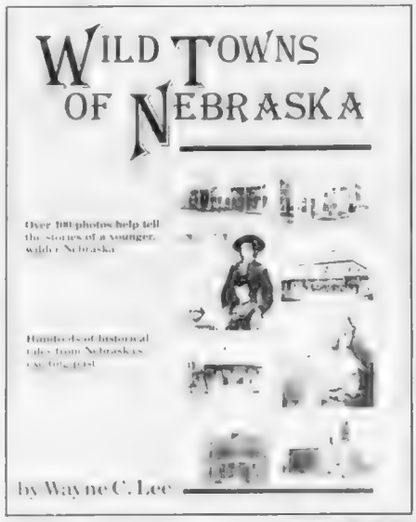

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BOOKS

For the Pueblo Indians of New Mexico and Arizona, pottery is an art form that bridges the gap between the traditional Indian lifestyle and the markets of the modern world in cities like Santa Fe. It is also one of the few crafts that provide a living for the artist — making pottery is business even though many potters still pray to Clay Woman before they make their wares. *Talking with the Clay* examines the artists' talents and their products — pots, figurines, and tiles — as well as the influences that shape their work, and how technique and style differ from pueblo to pueblo.

Merchants, Guns and Money: The Story of Lincoln County and Its Wars *by John P. Wilson (Museum of New Mexico Press, Santa Fe, 1987; illus., appens., biblio., index, 226 pp., $14.95 cloth, $24.95 paper).*

Lincoln, New Mexico, was the setting in the 1870s and 1880s for violence, banditry, and the infamous Lincoln County War. Billy the Kid and Pat Garrett prowled there. More recently it has been the focus of numerous books — popular and scholarly, accurate and sensational. Lincoln has become part of American mythology. John Wilson's book is an effort to put the town into better perspective. He starts with the settlement of Lincoln in 1855 and carries the story up to 1913 when it lost the status of county seat. He doesn't shy away from the storied violence, but he doesn't concentrate on it either. Excellent period photographs enhance the volume.

America's Wonderful Little Hotels and Inns, 1988, West, *edited by Sandra W. Soule (St. Martin's Press, New York, 1988, illus., appen., index, 396 pp., $13.95 paper).*

This useful guide, organized state by state, lists places to stay and eat, all of them out of the ordinary. Included are over 450 out-of-the-way hostelries in small Western towns and in major cities. Lodgings are described and critiqued in the visitors' own words. The editor has provided details about rates, descriptions of the inns, and locations.

Coast Walks: One Hundred Adventures Along the California Coast *by John McKinney (Olympus Press, Santa Barbara, Calif., 1988; illus., index, 262 pp., $12.95 paper).*

Los Angeles Times columnist John McKinney describes one- to ten-mile walking adventures along the diverse California coast. He offers descriptions of coastal resources and histories of local towns and parks as he

Continued on page 83

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Morning illuminates the Mesilla (New Mexico) plaza. The main entrance to the Taylor residence is two doors to the left of the Del Sol sign. The plaza shows typical characteristics of the Territorial adobe style, with its straight, simple lines, wood trim, and brickwork capping the peaked rooflines of the buildings.

The living room, part of the 1972 addition to the house, is filled with New Mexican folk art collections. Sunlight streams through gothic leaded-glass windows onto a tan and pale blue dhurrie rug. The windows and the vigas and latillas used on the ceiling are architectural remnants, salvaged from the demolition of a protestant church in El Paso and nearby adobe buildings. The portraits above the couch are of the owner's great-grandparents.

In the town of Mesilla in southern New Mexico, Paul and Mary Taylor, historians both, live in a rambling, one-story New Mexico Territorial-style adobe house on the west side of the historic town plaza. According to the earliest record, title to the house was held in 1854 by a pioneering settler.

The facade of the Taylor house is an example of Territorial style at its most refined. The house was once a simple, rectangular adobe. Around the turn of the century, rooms were added; the windows were enlarged and trimmed with wood; a parapet was added, as

STOREFRONT TERRITORIAL

History and pageantry on the square in old Mesilla

by Nora Burba and Paula Panich • Photographs by Terrence Moore

A small, sunny patio lies between the house's entrance and its rear living quarters. At the far end, an exterior portal protects artifacts collected from around Mesilla.

The oratorio, or small chapel, was added in 1972. The fan window was salvaged from the original Catholic Church in Mesilla. The gold-embroidered vestments in front of the altar belonged to Father Jean Grange, a previous resident of the house. The eighteenth-century Mexican Colonial bench was purchased from a Socorro, Texas, antiques dealer. The white altar cloth was given to Paul Taylor by the Sisters of the Good Shepherd, a local convent, and on the altar are bread flowers made for Corpus Cristi Day and an Italian chalice. The New Mexican Cristo is from the eighteenth century.

were transoms above the windows and doors.

After the Taylors bought the house in 1953, they began restoration and conservation, replacing floors and ceiling latillas, and introducing the convenience of modern wiring, plumbing, and central heating. Today every corner of the meandering house is filled with a piece of the Taylor's art collection — from Indian pottery, eighteenth-century Cristos and santos, to modern paintings. The Taylor house is on the National Register of Historic Places.

(Continued from page 78)

guides you to seal colonies, historic lighthouses, redwood groves, and hidden beaches. Numerous photographs and detailed maps of hikes from just north of the Mexican border to the Oregon line complement the text.

River Days: Travels on Western Rivers, A Collection of Essays, *Jeff Rennicke, contributing editor (Fulcrum, Inc., Golden, Colo., 1988; illus., 174 pp., $17.95 cloth).*
This volume is made up of first-person accounts of boating adventures on the wildest and best rivers in the West, today a major recreational pursuit. From peaceful stretches in the Big Bend region of the Rio Grande to the difficult rapids of the Selway River in northern Idaho, the authors take their readers on twenty-seven different expeditions.

Journey to the High Southwest: A Traveler's Guide *by Robert L. Casey, illustrated by Julie Roberts (The Globe Pequot Press, Chester, Conn., 1988; illus., biblio., glossary, index, 476 pp., $17.95 paper).*
The Four Corners region comes alive in this comprehensive guide for travelers. Casey leads off with an anthropological, historical, and geological overview of the area, then offers chapters on touring the High Southwest, broken up by geographical locale. Each segment includes details on what to see, history, cautionary notes, and practical hints (leave your camera in the car while in Pueblo Indian villages, for example), the best places for lodging and food, and more. Anyone planning to visit the Four Corners should consult this book and carry it on the road.

Rocky Mountain National Park: Classic Hikes and Climbs *by Gerry Roach (Fulcrum, Inc., Golden, Colo., 1988; illus., index, 253 pp., $14.95 paper).*
This small-format guidebook covers popular routes for hikers and climbers in Rocky Mountain National Park, northwest of Denver. A chapter on trailheads and how to find them is followed by entries on peaks and routes with a description of the climb and a rating of its difficulty. Roach describes trails that range from simple hikes to hard technical climbs. The author also includes a chapter on divide traverses, or climbing a combination of three or more peaks in one outing.

Mayordomo: Chronicle of an Acequia in Northern New Mexico *by Stanley Crawford (Univ. of New Mexico Press, Albuquerque, 1988; 231 pp., $16.95 cloth).*
Crawford writes a personal, entertaining account of the problems, frustrations, and joys of keeping a communal irrigation ditch operating in northern New Mexico. Crawford is the *mayordomo* (or caretaker) of an *acequia* that provides water to small plots farmed by families living marginally on difficult land. The joint use of the ditch and Crawford's duties are New Mexico traditions that date to the Spanish years — traditions that bind the community together.

Hoover Dam: An American Adventure *by Joseph E. Stevens (Univ. of Oklahoma Press, Norman, 1988; illus., biblio., index, 326 pp., $24.95 cloth).*
Hoover Dam — the largest on earth when it was built in the 1930s — changed the American West by harnessing the Colorado River and providing flood control and water and power for the Southwest. This volume is the saga of the giant five-year building project: the primary characters involved, the bitter political battles and labor disputes, and the deprivation and hardships endured by the construction workers.

Frontier America: Art and Treasures of the Old West from the Buffalo Bill Historical Center, *text and captions by Paul Fees and Sarah E. Boehme (Buffalo Bill Historical Center with Harry N. Abrams, Inc., New York, 1988; illus., biblio., index, 128 pp., $35 cloth).*
The Buffalo Bill Historical Center in Cody, Wyoming, operates four museums dedicated to the colorful and varied histories and cultures of the American West. This handsome, heavily illustrated volume highlights some of the finest antiquities and pieces of art in the Center's collections. The running narrative is a short history of the westward movement, the principal artists who captured it on canvas or in sculpture, and an explanation of the artifacts that had an impact on the drama.

Aloha Cowboy *by Virginia Cowan-Smith and Bonnie Domrose Stone (Univ. of Hawaii Press, Honolulu, 1988; illus., biblio., index, $19.95 cloth).*
This volume is the story of Hawaii's horsemen, who, according to the authors, have been overlooked in the pages of island history and in the historic annals of the American West. As with their mainland counterparts, the Hawaiian cowboys' skills can be traced directly to Mexican vaqueros who were brought to the Islands in 1832 to train men to work with cattle. Cowboy heritage, ranching, rodeo, racing, and equestrian events like polo and jumping are all covered in text and photos.

The Eskimos *text by Ernest S. Burch, Jr, photographs by Werner Forman (Univ. of Oklahoma Press, Norman, 1988; illus., biblio., index, 126 pp., $22.50 cloth).*
Text and photographs in this ethnographic study explore the Eskimos' art, their rich mythology, their beliefs, their social lives, and their culture. Although often on the move in small groups to survive the harsh Arctic weather, Eskimos from Alaska to Greenland gathered in larger groups to trade, and for major festivals and ceremonies. Anthropologist Burch concludes that they were not simple, primitive people. Instead, they had a lively, vibrant culture that is exemplified by their gatherings and their skillfully made material possessions. Fine color photography illustrates the text.

Valley of the Cranes: Exploring Colorado's San Luis Valley, *photographs by Wendy Shattil and Robert Rozinski, essay by Virginia McConnell Simmons (Roberts Rinehart, Inc., Publishers, Boulder, Colo., 1988; illus., 64 pp., $12.95 paper, $25 cloth).*
San Luis Valley is a major flyway for sandhill cranes and, to some extent, for the rare and endangered whooping crane. But there's a lot more to the region than birds. It's a big, wide-open valley in south-central Colorado between the Sangre de Cristo Range and the San Juan Mountains dotted with small towns, ranches, and farms, and graced with natural wonders like Great Sand Dunes National Monument. This volume celebrates the valley's beauty with a short essay and striking photos.

Convictions of the Heart: Jim Corbett and the Sanctuary Movement *by Miriam Davidson (Univ. of Arizona Press, Tucson, 1988; illus., index, 187 pp., $19.95 cloth).*
The death of twenty-one Salvadorans in Arizona's desert in 1980 led to an increased awareness among Americans about the plight of illegal aliens attempting to find asylum and opportunity in the United States. It also led to the founding of the sanctuary movement (eventually a network of some 450 churches nationwide), which harbored and aided many Central American aliens. Focusing on Tucsonan Jim Corbett, a Harvard-educated Quaker and one of the sanctuary founders, *Convictions of the Heart* takes readers inside the movement to reveal its motives and underlying philosophies, and inside the federal courtroom to describe the U.S. government's effort to stop it.

WESTERNERS

PHOTO BY THE AUTHOR

Barry Goldwater: Spirit of Western Conservatism

by Lawrence W. Cheek

Barry Goldwater, seventy-nine, spends his days working in an airy, mountainside study from which he cannot see the ground. The heavens, yes — there are three walls of windows to showcase the vast Arizona sky, the distant mountaintops, the horizon-to-horizon boom of his native Phoenix. But the house is sited so that from his study, he cannot see the land it rests on. It is like flying. It suggests complete, unlimited freedom. It is the perfect lair for Barry Goldwater.

He's wearing loafers without socks, khaki shorts, and a scruffy, navy blue, knit shirt. There is no vanity about him, no airs. Our conversation on a warm summer morning proceeds in the same informal, uninhibited light. It's sprinkled with profanities, diatribes, iconoclastic wisdom, and the same doggedly cranky conservatism Goldwater has been dispensing since he began his first Senate term in 1953.

Has the old hawk mellowed in retirement, filed down his talons? Hardly. For Goldwater, another treasured freedom is saying exactly what he thinks, regardless of whether it is popular, conventional, or prudent. In this way he seems very much a creature of the West, or at least of what the West has been. As Edward Abbey once wrote, "Arizona is the only state in the union that sends Barry Goldwater to the U.S. Senate." It's hard to imagine that Connecticut would have done the same. Not five times, anyway.

"I was raised by my uncle, who founded the Democratic party in Arizona Territory, and he always made plain speaking his basic doctrine," Goldwater says. "If you think something, say it. If you're seeking office, this may not help. Maybe the day has gone that being honest will help you in politics. I don't think so.

"But I look at all the men and women in Congress who will say something on the floor, then go home and say something else. Or say something on the floor, then vote the opposite. The ultimate job of the average man in congress is to get re-elected, and to hell with what he was elected to do there. I've had men come to me a week after election, wanting me to put on a dinner. Why? They need money for the next election. Goddammit, I'd say, that's six years away!"

Goldwater agrees that his style probably is more compatible with the character of the West. "I find people in New York, New Jersey, Pennsylvania, Maryland, who are just as hungry for honest men and women to represent them," he says. "Although I think out

here, it's more of an instinct."

Goldwater was born in the dusty outpost of Phoenix in 1909, three years before Arizona became a state. His father managed the Phoenix branch of M. Goldwater & Sons, which was the mecca of high fashion for the entire territory. Goldwater recalls his father as solitary and distant, his mother as the adventurer. By the time he was ten, "Mun" had taken him to explore every remote corner of Arizona, from the Navajo canyons to the Mexican border towns. She inoculated him with her love of the West's great open spaces. In 1940 he became only the seventy-third person to boat the full length of the Colorado River (now impossible because of dams).

In 1952 Goldwater quit the fashion business he had inherited to run for the Senate. "We are all required to pay rent for the space we occupy on this earth," he told his wife, Peggy, who opposed the idea. He was a maverick from the beginning, running as a Republican in what was then a fiercely Democratic state. In his memoirs, Goldwater wrote that he registered Republican as an act of defiance. "The Democratic Party had ruled Arizona with an arrogance that offended me." The long and influential political career that followed punished them aplenty.

Goldwater always took his philosophy seriously, indeed, but not himself. Once after a windy harangue by his Senate colleague Hubert Humphrey, Goldwater remarked, "He had probably been vaccinated with a phonograph needle." Humphrey needled back, "Goldwater would have been a great success in the movies working for Eighteenth-Century Fox." The grand old man of conservatism tells the story with apparent delight.

In fact, Goldwater's values are firmly rooted in the past — not in the eighteenth century but certainly in the late nineteenth and early twentieth here in the American West. He sees that as an era of unlimited growth, uninhibited opportunity, and nearly immaculate freedom for a human being to do as he pleased. Some of that spirit still exists today, he observes. "A man or woman can still come out here, do nothing, and be happy, or find new challenges every day they awaken."

The West's greatest problem today? "Planning for growth," Goldwater says, but then he goes on to describe "planning" in terms of providing plenty of roads, electricity, and desalinated Pacific Ocean water for everyone who wants to come here. He thinks Phoenix and Tucson will grow together early in the next century, forming a megacity 150 miles long. "No, that's not a problem," he says. "It's an opportunity. Growth is always going to be an opportunity."

Environmentalists will groan, then in the next breath admit grudging admiration. Liberals always say the same thing about Goldwater: "I'd never vote for the guy. But at least I never have to worry about his honesty."

Goldwater is spending retirement "working like hell," as he puts it. He lectures at Arizona State University. He has written Mikhail Gorbachev, asking for an informal meeting. "I just want to see what kind of man he is," says Goldwater, then leaves the distinct impression that he has a few observations on private enterprise that he thinks the Kremlin should hear. He still cherishes flying, one more lifelong obsession. In June he looped a glider — the first time he'd ever tried that. "I didn't know a glider could do a loop," observes his interviewer. "Neither did I," says Goldwater, cackling in delight

Lawrence W. Cheek *is a free-lance writer and photographer who lives in Tucson.*

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WESTERN LORE

Thornburgh, the Mule Skinner's Dog

by John McDowell

If you're ever passing through the dry and hilly plains of southwestern Wyoming some hot summer day, you might find it worthwhile to pull off Interstate #80 for the little hamlet of Fort Bridger. Not far from the town — which is of the "wide place in the road" variety — you'll find the partially restored remains of old Fort Bridger situated in a cool, shady area along a small stream. It's a pleasant change from the windy, barren plains you've just passed through. Maybe that's why mountain-man Jim Bridger chose that spot to set up a fur-trapping camp almost a century and one-half ago. The days of fur were numbered, and after Old Jim moved on, the site became an army outpost named, appropriately enough, Fort Bridger.

It's always interesting to explore old Western forts, but at Bridger, you'll find something just a little out of the ordinary, an unexpected bit of treasure right from the pages of history. It first catches your eye as you walk past the old stables, a little rectangle of white picket fence off by itself. Looking closer, you realize that the fence encloses a small grave, like a child's; an old-fashioned headstone can be seen through the pickets. What's this, you say, a bittersweet tale of some poor soldier's child who died in this lonely frontier outpost?

You can see the words carved in the stone, and bending down a bit, you read this wonderful tribute:

> "Thornburgh" — Died Sept. 27, 1888.
> Man never had a better, braver, truer friend.
> Sleep on, old fellow, we'll meet across the range.

You wonder who this Thornburgh was to merit such rich praise — strange too, that he would be called just by his last name, especially a child. Old-time tombstones for children often have a little sheep carved on them, and sure enough, this one does, too. But wait, it's a dog, a resting, flop-eared dog.

The fact is that Thornburgh was indeed a dog; a mongrel, yes, but a mutt who truly was a creature of the Old West. He was named Thornburgh when he was found as a puppy, the sole survivor in the burned-out wagon train of Major T. T. Thornburgh, an army officer killed by the Utes in 1879. In the course of time Thornburgh, the dog, ended up as one of the fort pooches at Fort Bridger where, if accounts can be believed, he more than earned any scraps of food he gleaned there. During this time he's credited with saving a young boy from drowning, capturing a thief in the night, warning the post of Indian attack, and other such feats. Perhaps these stories are only legends, but then again, there's often a kernel of truth in even the most unbelievable tale.

In any case as the photograph shows, Thornburgh grew up to be a large blackish dog with a white blaze on his chest, a long-haired, flop-eared roustabout with a certain no-nonsense look to his scruffy features. In the rough and tumble life of a frontier army post, perhaps the dog developed the attributes that made him sort of a canine John Wayne.

At Fort Bridger, Thornburgh came across a bewhiskered, civilian wagon freighter named Buck Buchannon. Now the dog apparently wasn't one of the those overfriendly mutts that make pals with everyone. But there just must have been something about the mule skinner that Thornburgh liked because these two sons of the frontier really took to each other. Maybe the man and dog recognized they were kindred souls, but whatever the case, an unusual bond developed between them, as evidenced by the words on the tombstone.

But dogs, no matter how brave, do not live forever and a day. At Fort Bridger disaster struck the mule skinner's dog. Buchannon naturally spent a lot of time around the stables, and it follows that Thornburgh was no stranger to the ways of horses and mules, either. But on that September day in 1888, one of Buchannon's own mules, an unbroken shavetail, lashed out with a pile-driver kick that connected with Thornburgh. Perhaps the dog, then nine or ten years old, wasn't quite so agile as he once had been. In any case, the mule's kick ended Thornburgh's life.

Buchannon buried his little friend close by the stables and hired a stone mason to carve a special headstone for the dog. A hundred years have passed since then, but Thornburgh's grave and tombstone are still there at Fort Bridger, a little slice of Western history preserved. Buchannon eventually passed on himself and for all we know, might indeed have had a reunion with his old friend somewhere "across the range."

John McDowell *is a free-lance writer who lives in Idaho.*

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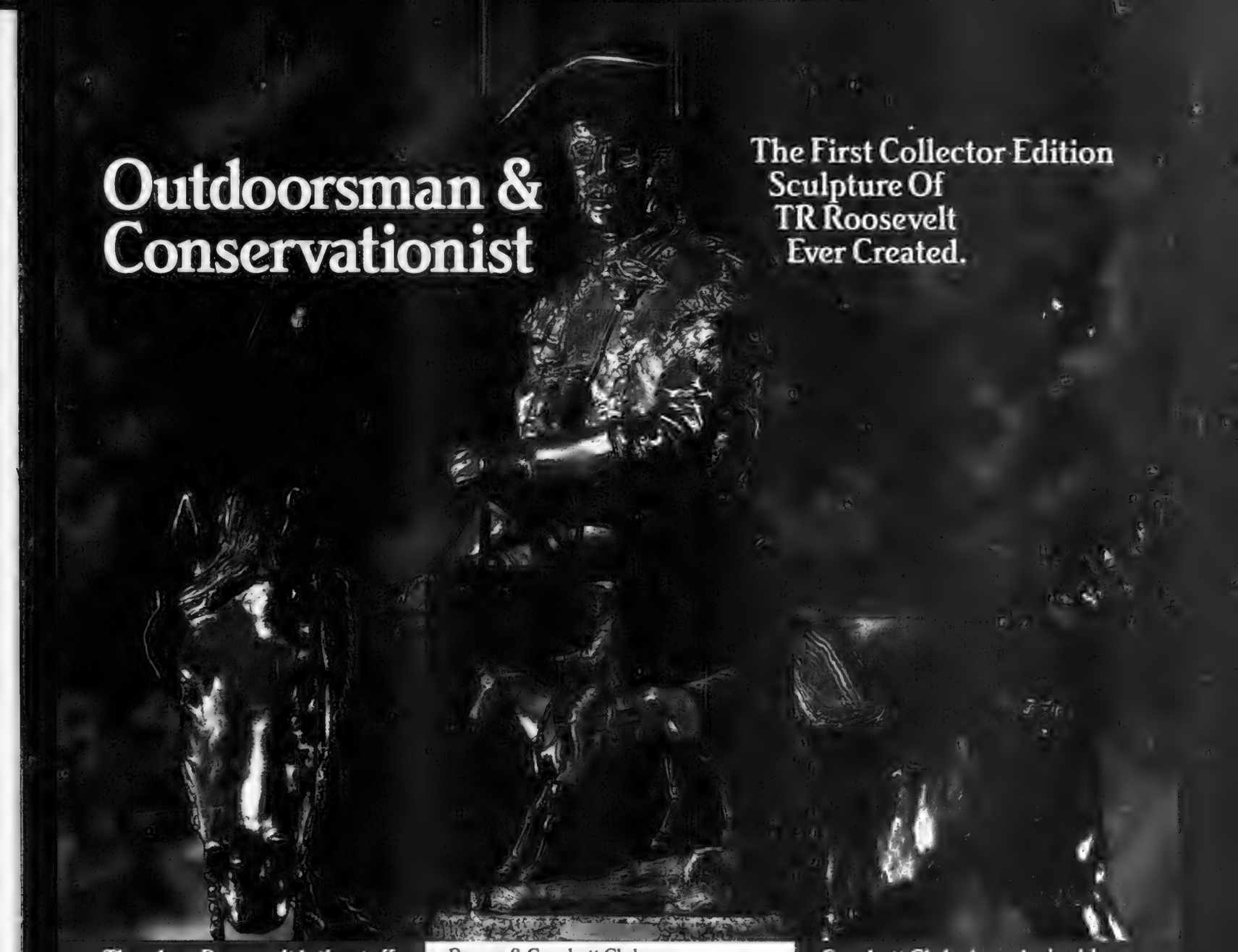

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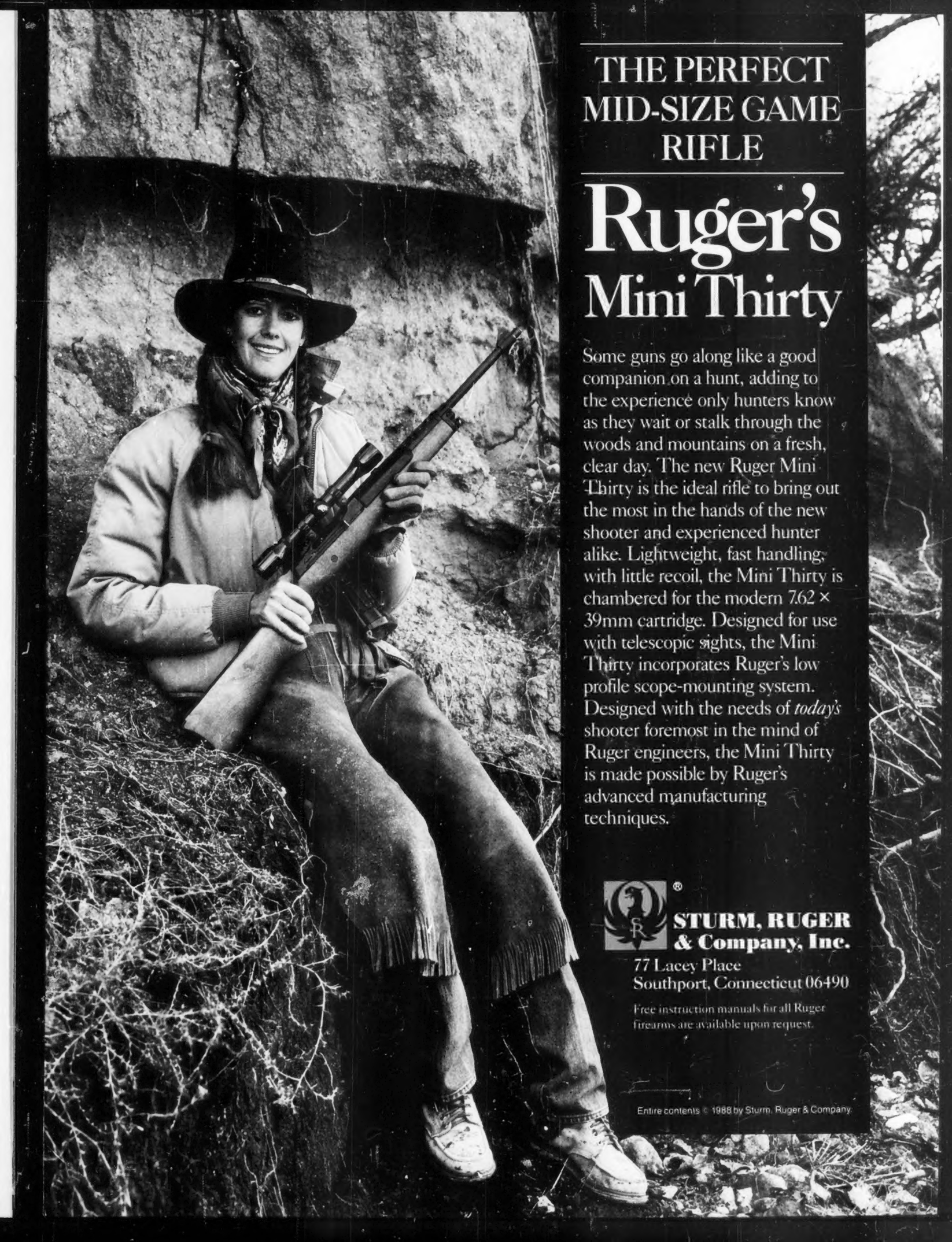
WESTERN SNAPSHOTS YESTERDAY

Standing proudly on the tracks in Halethorpe, Maryland, this early locomotive was one of many displayed for the enjoyment of spectators at the Fair of the Iron Horse held in 1927. The Fair was sponsored by the Baltimore and Ohio Railroad to celebrate their centenary year. Some of the locomotives on display were from the B & O's own collection; the rest were borrowed from other lines in the United States and abroad.

Locomotives are the stuff of youngsters' dreams and a subject of interest to many railroaders, rail fans, and hobby enthusiasts, not to mention professional historians. The iron behemoths conjure up visions of power, excitement, travel adventures, and the settling of a wild, new country.

W. E. Sterling of Amarillo, Texas, who sent us this photograph, attended the Fair of the Iron Horse as a three-year-old. His uncle, the late Samuel S. Katz of Baltimore, took the photo. Mr. Sterling barely remembers the event and is interested in learning the identification of the locomotive.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.



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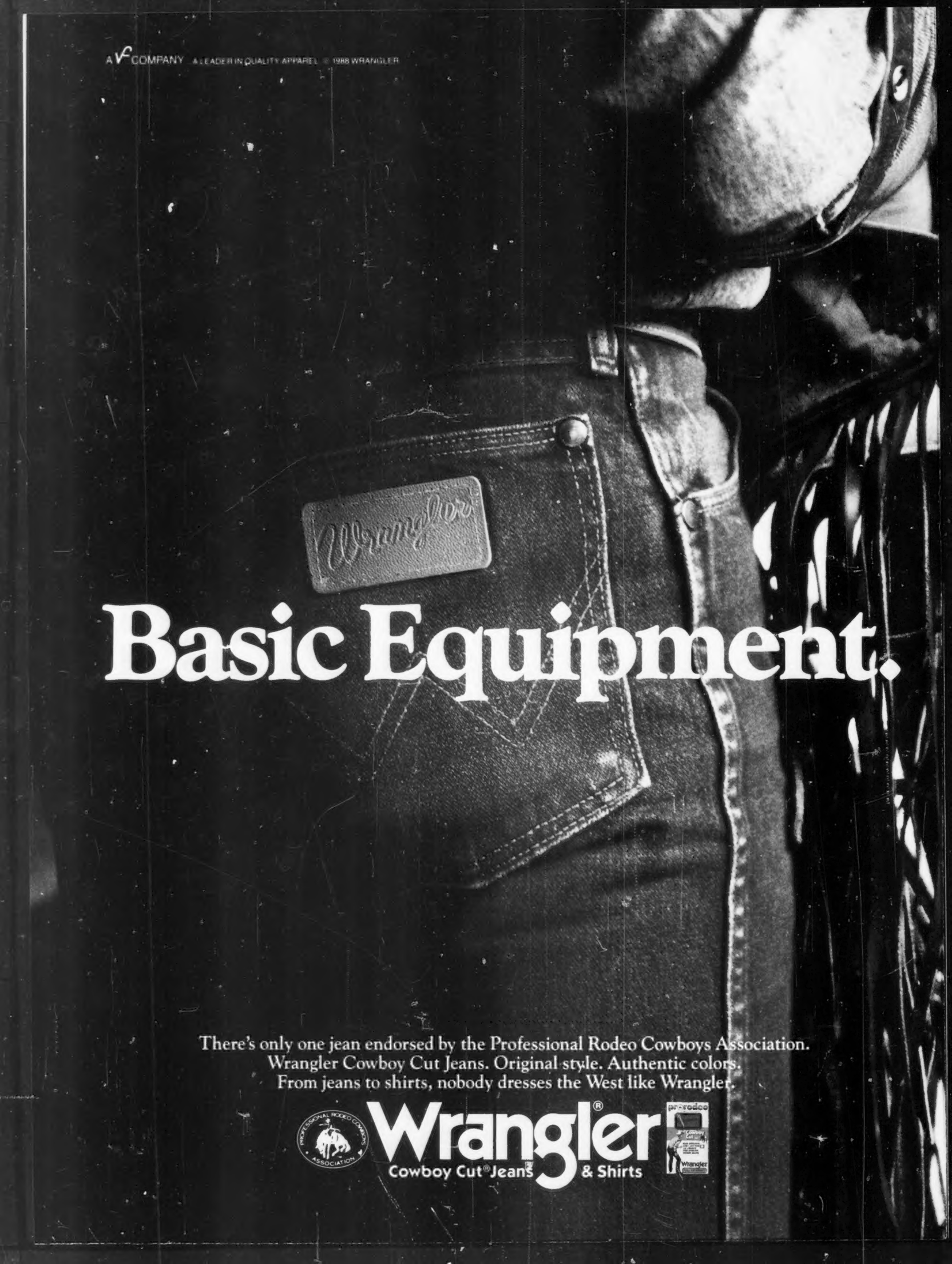

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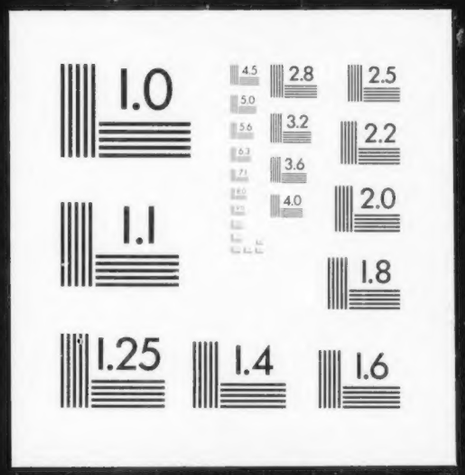
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